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THE SCHOOL ARTS MAGAZINE

ANNA L. COBB, EDITOR

VOLUME SEVENTEEN

September, 1917 to June, 1918

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PUBLISHED BY
THE DAVIS PRESS, INC.
WORCESTER, MASS.
1918

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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VOL. XVII SEPTEMBER, 1917 No. 1

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Fifteen Plates 23–51

Published by THE DAVIS PRESS, INC.
25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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PLATE LXXII. THE READERS. BY CLARENCE H. WHITE

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 1 SEPTEMBER, 1917

Photography and Fine Art

HENRY TURNER BAILEY

IX. HARMONY

THE last word in both fine art and photography is *Harmony*. "The picture must sing," John Enneking used to say. Just as one's attention in a noisy street is suddenly arrested by a rich chord streaming through some open church door, so amid the usual haphazard combinations of pictorial elements, a beautiful picture arrests and thrills the sensitive spirit. Without stopping to analyze it we accept it with pleasure.

"Right you are!" exclaims the "born artist;" "then why analyze it? 'Analysis is the death of sentiment'; why not accept the lovely thing just as it is, and be thankful?" The answer is, "You may accept it and be thankful, if that will satisfy you. But some musician made a study of harmony, in order that he might produce such chords, and 'the greater the knowledge the greater the love,' according to Leonardo, and therefore I wish to know as well as to feel, that I may become a more appreciative listener."

Harmony means the just adaptation of parts to each other, congenity, consistency. The harmonious whole "holds together," as the artists say; or as Dr. Ross of Harvard puts it, "All the parts have something at least in common."

That "something" may be any one or all of a number of qualities such as color, mass, arrangement, movement, character of technique, etc.

The photographer, confined for the present to tones of one color, has practically no difficulties in securing color harmony. His paper-maker attends to that. Varying tones of gray—neutral, warm, or cool gray—insure pictures with "something at least in common." A good photograph is always, therefore, "not too bad" in color, unless unfortunately mounted or framed.

The photographer's difficulties lie mostly in the realm of form. The problem is to secure, through the adjustment of all the parts to one another *and to the subject of the picture*, a whole which creates the appropriate mood in the observer.

Perhaps an illustration or two in the realm of poetry will help to make this clearer in the realm of photography.

When some wise reformer wished to make people think about the importance of individual effort in civic improvement, he wrote these lines:

Little beds of flowers,
  Little coats of paint
Make a pleasant cottage
  Out of one that aint.

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PLATE LXVII. SUMMER MORNING. BY RUDOLPH EICKEMEYER

These words and the lilt of the lines create a mood at once. Quote them before any audience, and a unanimous smile appears. They recall a pleasant childhood rhyme; they suggest a happy couple working together to make an humble home more attractive; the use of *aint* helps to popularize the idea; the whole thing is so obviously true, so naive, that one has to accept the implied moral, "anybody can help and therefore everybody ought." The mood created is favorable to action. At its level the verse is a work of fine art.

How different the mood created by the first verse of Parson's *Paradisi Gloria:*

There is a city, builded by no hand,
  And unapproachable by sea or shore;
And unassailable by any band
  Of storming soldiery forevermore.

The words carry what Ruskin calls "a higher and darker meaning." Each succeeding line adds to our sense of the exalted inaccessible radiant peace of the eternal city of God.

Think of the mood created by the rollicking movement of the galloping horse in "How We Brought the Good News from Ghent to Aix":

I sprang to the stirrup, and Joris, and he,
I galloped, Dirck galloped, we galloped all three.
"Good speed!" cried the watch, as the gate-bolts undrew;

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PLATE LXVIII. WINTER NIGHT. BY JESSIE TARBOX BEALS

"Speed!" echoed the wall to us galloping through.

Now compare that with what Kipling called "the terrible slow swing" of the Battle Hymn of the Republic:

Mine eyes have seen the glory of the coming of the Lord.
He is treading out the vintage where the grapes of wrath are stored
He has loosed the fateful lightning of his terrible swift sword,
His truth is marching on.
Glory, Glory, hallelujah!

In each case the rhythm, the words, and an indefinable something that arises perhaps from the sounds of the letters in sequence, all combine to create the mood appropriate to the embodied idea. "Form and content are perfectly adapted to one another," as Hegel has said. Each is "the free and adequate embodiment of the idea, in a form peculiarly appropriate to the idea itself."

So is it always in the best pictorial art. Look at Plate LXVII. To one who has arisen early to be at a favorite pool in the swamp at sunrise this photograph by Rudolph Eickemeyer reflects perfectly a summer morning. The composition, at once formal and free—the sun and the bush in the center, and the diverse trees balanced on either side; the orderly sequences of the light with

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PLATE LXIX. SNOW, STEAM AND SMOKE. BY CARL E. SEMON

the fortuitous dapple of darks; the veils of mist, of ever-increasing luminosity, through which everything appears, as one penetrates the distance; all combine to re-create in the observer the very mood originally induced by nature herself,—fate and freewill reconciled momentarily in a world of wondrous beauty.

How different the mood created by Plate LXVIII—not a summer morning in the country, but a "Winter Night in the City." The conventional alley, the high dark walls, the cold snow, the poor Christmas trees stuck not upright as they grew but carelessly into the snow bank, the artificial light, the gloom, the unfriendliness of it all, with the footprints of some wanderer who passed by unwelcomed anywhere,—all these elements combine to produce a perfect embodiment of the subject, in the picturing of which Jessie Tarbox Beals was, as Emerson might phrase it, bribed by Beauty herself, "to report her features only."

Carl Semon of Cleveland has caught the swart mills of his city at their supreme moment and forced them to yield him a perfectly harmonious picture, Plate LXIX. It is all movement and contrast,—black stacks and gray sky; gloomy walls and dark rails and light snow, with the swirling of the vapor and smoke over towards the right, repeating the line of sequence in the chimney tops and other spots of con-

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PLATE LXXI. PORTRAIT BY JESSIE TARBOX BEALS

trast, and converging upon the fascinating central vista with its precious little puff of steam. The main lines of this splendid composition are traced roughly as Plate LXX. Only such exciting

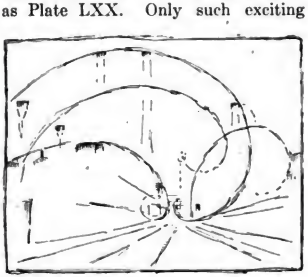

PLATE LXX.

lines could help to create the mood required. They are as essential here as are the rigid straight lines in Mrs. Beals's picture, converging upon an empty spot of gloom.

A similar consistency of character, and therefore the same harmony, appears in each of the plates from the figure.

Plate LXXI, a portrait by Jessie Tarbox Beals, is characterized by the languid line and air. The whole composition is not spirited but wilted. The head droops, the hair hangs low, the eyes look downward, the lower lip falls. Even the band about the head bends downward at both ends. It is a charming presentation of pensive beauty, full of rhythmic measures and lines and admirably balanced attractions, all subordinated to the face.

Plate LXXII, the frontispiece, "The Readers," by Clarence H. White is a brilliant masterpiece. From the shape of the picture to its last detail everything speaks of refinement. The sisters are of the intellectual type. Their faces testify that life for them is more than meat, and their clothes that it is something richer than raiment. The pose is grace itself; the two are one in their interest, and they are unconscious of the observer. They are reading. The more favored of the two, physically, has first place in the picture, but with sisterly devotion she is serving the less by holding the paper for her. The rhythms of measure, of dark-and-light, and of line, are all excellent, and the balance of the whole is exactly right. Such work, to quote the fine phrase of Dr. Ross "is achieved instinctively and recognized intuitively." The whole is so satisfactory that as the French say, "Nothing can be added and nothing removed to improve the effect."

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PLATE LXXIII. THE WIDOW. A PHOTOGRAPH BY GERTRUDE KASEBIER

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"The Widow," Plate LXXIII, is one of the many triumphs of Gertrude Kasebier. It is characterized by what may be called the interrupted line. The chief line in the mother's figure, that dividing the breadth of light and shade, has a kink in it, a sudden bend interrupting its flow. Notice how that line is echoed everywhere; in the normally vertical and continuous edge of the sideboard at the right; in its lower edge; in the leg of the table; in its brackets; in the end of the empty seat; in the contours of nearly all the objects upon the shelves. Even the window presents an unusual central interruption by showing both parts of the meeting rail. All these details reflect the interrupted life, of which the vacant chair is so forceful a reminder. The artist may not have thought out these relationships, she may not have been conscious of their presence; but that she felt them and saw here a perfect embodiment of the widowed life is proved by the fact of the picture itself. One secret of its beauty lies undoubtedly in this play upon the odd line motive.

In these six examples of fine art in photography, all the elements that I have tried to set forth in the previous chapters are exemplified. Each presents a single subject, with a supreme center of interest; each presents that subject at a supreme moment, enhanced by favoring conditions; each is well placed within its frame lines, rhythmic in its measures and accents, and well balanced; harmonious in every detail, and carrying the subtle power to recreate in the observer the mood of the artist at the moment of his delight in that particular subject. Art is nature intelligently composed with an esthetic purpose, and glorified by emotion.

IF RELIGION DID NOT EXIST I SHOULD HAVE HAD TO INVENT IT. TRUE ARTISTS ARE THE MOST RELIGIOUS OF MEN. THEIR EYES PLUNGE BENEATH THE SURFACE TO THE MEANING OF THINGS. WHEN AFTERWARD THEY REPRODUCE THE FORM THEY ENDOW IT WITH THE SPIRITUAL MEANING WHICH IT COVERS.

Rodin.

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Our Daily Contact with Beauty*

MORRIS GREENBERG

Commercial High School, Brooklyn, N. Y.

Yet how often is—the simplicity of fine art outshone by the gorgeousness of mere furniture! Where the educated taste of the decorative artist is not sought for, this too often arises from want of taste in the purchaser, who selects each object for itself, and not on the full consideration of this principle of subordination . . . . Jewelers are careful that the setting may be a proper foil to the more valuable stone, but those who have the means of properly decorating their dwellings often make such a show of the setting that it overpowers the gems. —RICHARD REDGRAVE.

Subordination is a minor principle in art, a corollary of the law of dominance. It implies the proper knowledge of relationship of parts in things designed. The law requires that we distinguish between the principal member of a combination—the statue for example, and its accessory—the pedestal supporting it; between a major part—the picture, and a minor—its frame; between excessive ornament—the extravagant silver spoon still in vogue, and self-restraint—the best plated ware sold today; between the desire to dazzle—a number of jewels worn on the hand, and good taste—the simple modest ring.

Practically every author of a story chooses a character about whom the greatest interest centers. The other characters are subordinated to the hero or heroine. The writer of a musical composition chooses a dominant theme, which may recur in several and accessory parts, which strengthen it. From the viewpoint of a painter, a good picture is one which, among other qualities, has a center of interest. The latter may be a figure, a tree, or a building. This part is emphasized through rhythmic arrangement in lines, greater size, stronger contrast, or brighter colors. The foreground and background are so massed and subordinated, that they give additional attraction to the major portion.

In our own profession, as teachers of art, we may be unknowingly violating this important principle. We may forget that the pupil is the vital element, and that the finished drawing is not nearly as essential. We are asked to cultivate the feelings, the originality, and power in those placed under our guidance. In the effort to obtain results for show, we may use methods of instruction and dictation, rather than those of true education. We may thus subordinate the pupil's development to the much-sought finished plate for exhibition.

Restraint is a cardinal virtue; and it is the lack of it in the application of ornament to construction, that results in the violation of laws of design. The hand-mirror, for example, is composed of a glass, which gives rise to the article, a frame, which gives it protection, and a handle, which makes it easy to use the mirror. If the last two additions be made of silver, a good deal of detailed decoration is permitted, provided that the ornament be in low relief, and

*The first article in this series appeared in June, 1915; the second in January, 1916; this completes the series.—*Editor.*

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PLATE I. Someone has aptly remarked that every person is a walking pattern. If that be so, then one of the four figures in A is a bad pattern and the remaining three are good ones. No one questions the fact that the lady's lace dress is most costly. One wonders whether this is not the only reason for the existence of this type of "creation," which violates all the good laws of design. The gown is obtrusive as well as ugly, because of unrelated black masses, of the destruction of rhythmic lines through poor division, and of the aggressive pattern which the lace makes over so large and uninteresting area. Compare with the two girls in the picture, and with the center figure in D. Fur is worn for purposes of protection primarily. It may be ornamental as well. The piling on of furs, as in B, gives no greater protection and suggests the idea of "too much of a good thing." Both hat and necklace in C are too heavy for the finely modeled face and neck. The shape of the brooch in E suggests materials other than gold, pearls and diamonds. The combination is used without restraint.

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structurally related to the general shape. If, on the other hand, a profusion of details be introduced, interfering even with the holding of the object, it is in poor taste. You see, in the effort to show cleverness, and skill, and in the endeavor to add to the cost of the mirror, the designer forgot the functions and limits of ornament.

Critics agree that a fine pictorial composition is one in which no detail may be added or removed without destroying something of the beauty of the whole. Similarly a good test whether certain ornaments are appropriate to persons, or objects, is to remove or modify them, and note the difference. Let the classmates observe the appearance of a boy in the room. Now pin an ungainly badge or button on his coat. Let them decide whether this has added attractiveness to his appearance. There may be a division of opinion, leading to a proper discussion of the topic. A similar experiment may be tried in the case of ribbons as applied to the hair. Examine a cheap, ready-framed picture. Do the glittering, weak metal corners tacked to it detract both from the simple frame, and from the picture it encloses? Remove the superfluous ornaments and see if the result is more satisfactory. They were originally placed there as a lure to the buyer. Before removing them, however, make sure that the corners are well joined, because metal additions and carving are sometimes used to hide defective workmanship.

The instinctive desire for personal ornament has resulted in much plated jewelry, which makes it possible to gratify this desire. The examination of mail-order catalogs issued by manufacturing jewelers would be profitable, because of the assortment of articles available for purposes of study, and because of the discussion possible with pupils through these illustrations.

The jewel, whether precious or semi-precious, may show elegance, refinement, and delicacy. The pendant may suggest all these qualities if it be neither too large, nor too complex in detail, otherwise it may dominate the attention of the observer, in the effort to solve the puzzle, so to speak. It may also detract from the face of the wearer. The brooch should not make one think of a buckle because of its size. Jeweled incrustations, like an ornament in the shape of a basket of precious stones, betray a lack of good taste, and often hint at vulgarity. Ordinarily the single stone, mounted in simple fashion, will adequately perform the function of ornament.

Among the characteristics of savages, is the wearing of rings in the ears, nose and even lips. Yet fashion sanctions the wearing of massive ear drops or ear-rings. These, although light in weight suggest discomfort. Their office is a minor one. They detract from the delicately shaped ears, and are too heavy for the average face. Smaller ornaments are far more satisfactory, if used at all.

In connection with dress, the teachers in the drawing and household art department have a duty to perform, the importance of which is becoming more convincing every year. A two hours' discussion may sometimes result in the application of common-sense ideas lasting for a life time.

Dress for ordinary occasion is in bad taste when it causes the wearer to appear

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PLATE II. E is an excellent example of what a portrait should not be. Here are two distinct pictures in one composition. Where the human figure should hold the attention, the eye is irresistibly drawn to the plaster accessory. Through larger area, greater height, more detail, and stronger contrasts it becomes the center of attraction. Curiously the likeness is that of a French costume designer. One wonders how artistic his designs really are. Gold embroidery is an appropriate trimming in connection with velvet, satin, and seal fur. In A it becomes too obtrusive because of its size and location. Even the small piece of embroidery in C is aggressive in combination with the simple costume. In D, the setting has been made far more important than the stone which it surrounds. Beauty is sacrificed to excessive symbolism. The removal of the head would improve the design. F is made freakish through unfit shape and too ornate a setting.

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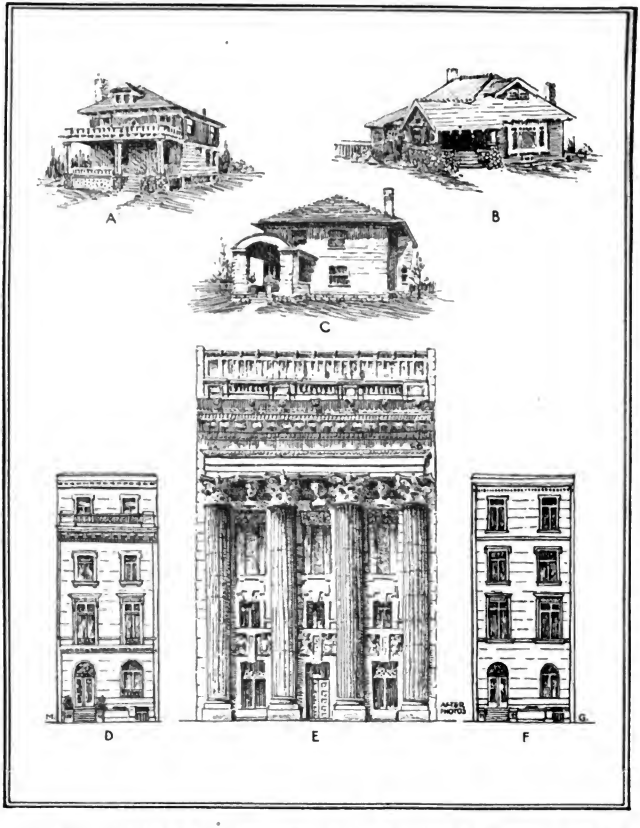

PLATE III. A is an example of an average compact country home, unpretentious and pleasing, with parts well related. In B the stonework about the porch is obtrusive because of size and crude finish. The porch in C is entirely too heavy in appearance when compared with the rest of the house. D shows a building of good proportion and appropriate ornament. One may question the propriety of the cornice-like mass under the fourth story windows. Compare with F, showing the absence of this, and of other ornamental features. Which is more satisfactory? Why? E is a bank building in which the front view is entirely too elaborate. The entrance doors as well as the windows are overwhelmed by pillars, and a profusion of ornaments above these. Located between ordinary business buildings the over-ornamentation of the structure would be all the more apparent.

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PLATE IV. Here are five similar articles of furniture showing differences between unadorned simplicity, elegance, and uncalled for elaboration. A is modest and pleasing, in proportion and in line, from the curved top to the tapering posts. In B the additions of extra panelling, turned posts, and metal pulls give a touch of richness to the sideboard. It is questionable whether the horizontal part at the bottom adds beauty to the object. Why? E comes next in the order of the application of ornament. Here the low relief carvings give elegance without obtrusiveness. In D, the greater relief, and the grotesques about the mirror, become too aggressive. In C the tendency to pile on carving without restraint is well illustrated. In the profusion of unrelated details there is a violation of all laws of design. This is another example of the tendency to splurge, on the part of those who have wealth without taste.

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as an accessory; the less important member of the combination between body and clothes. Undue attention to what one wears may be aroused through freakish division of parts, unconsciously causing the observer to try to solve the riddle, so to speak; through restless lines, becoming so aggressive that confusion results; through large units, calling for special notice; through excess trimmings, demanding closer examination; finally, through loud or discordant colors, clamoring for attention, and even offending the sensitive eye.

The hat may do a lot to add mystery, charm, or grace to the human face, provided, it is not too large. If it is, it will cause a fair-sized face to appear small, and a delicate face insignificant by contrast. Furs not only give protection, but their softness, texture, and color give positive charm, if used with restraint. Large masses in the form of scarfs, muffs, and coat trimmings suggest walking fur shops.

White shoes, when worn in combination with light clothes may form proper balancing spots for other parts of the costume. When, however, they are the only light masses worn, the contrast is too strong, and they attract too much attention. Nor can the dictates of fashion cause them to appear less aggressive.

The town or city will yield the material for the study of our principle as applied to architecture. A good method of showing obedience to the demand of subordination is to have the teacher make a series of simple sketches before pupils, while the discussion of the topic is taking place. Draw an elevation sketch of a two-story house, having, for example, a door and five windows, with absence of all ornament. The result although severe, may please through its good proportion. Make another sketch showing the same details with the addition of a cornice, or simple porch, (depending on the type of house). Modify the details about the openings. Here utility has been softened by beauty. Make a final sketch with the openings similar to those in the first. Suggest a large "fancy" cornice, or an oversized porch, with large supporting pillars. Pile on ornament about the openings. Let the pupils compare the three drawings, and they will be led to appreciate difference between severity, beauty, and over-elaboration.

In the home, obedience to our law becomes equally essential. In every room, some object or group of objects may be made the center of interest through the proper subordination of the color and pattern of other articles. If it is desired to make the furniture conspicuous, the best method of doing this is to have the wall and floor coverings of subdued pattern and tones. If the wish is to have pictures dominate, the other things in the room must be subordinated. In no case, however, will a room be beautifully furnished when several elements in it clamor for attention. In such a place a plainly dressed person may appear inconspicuous.

Concerning gaudy backgrounds Louis F. Day said rather amusingly: "Who has not at some time in his life been confined to a room in which the wallpaper oppressed him like a nightmare? The rosebuds would resolve themselves into grotesque faces, peeping out at him from wherever he turned his eyes. Or the pattern became an arithmetical

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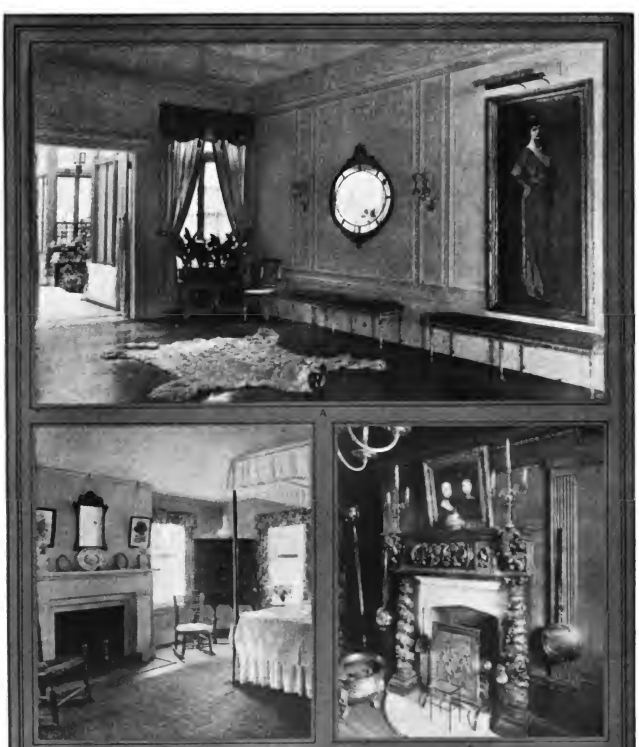

PLATE V. A well furnished room may or may not have a center of interest. The introduction of any article, that through form, size, or color, calls for too much attention to itself tends to make that article the center of interest. This is the case with the animal rug in A. It just growls for attention, to the detriment of the other articles, especially the large portrait. In B the effect is more pleasing through the simple rug. The principal interest centers about the mantle shelf. There is a tendency to crowd such places, as is the case here. The large mirror helps to hold the smaller things together. In C, the portrait above the mantle seems most pleasing; but the shell in front, and the candle holder at the sides, detract from it. The panel extending from floor to ceiling is attractive; but the excrescent and conglomerate pillars and carved panels above spoil its beauty. The screen is pleasing and delicate in detail; but it is overwhelmed by massive details about it. In other words, discord results when there is a lack of restraint, as happens here.

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puzzle never to be solved. When darkness came it brought no relief, and he found himself lying half awake through the night, mechanically counting phantom figures." And, this year gaudy wall papers are again coming into vogue!

Not long ago there was shown in a business periodical, a picture of a business office in the guise of a Louis XVI salon. The millionaire owner evidently desired to impress his associates with his show of wealth. In this case either esthetic principles were sacrificed for business purposes, or the owner did not understand the demand of an office.

The relation between a picture and the enclosing frame has already been discussed in a previous article. The ideas may be summed up by stating that the panel enclosing a subject may be simple, modest or elegant in appearance. It must not, however, compete in interest with the major partner, the picture. It may hold together a confusing mass of details in a composition, provided it is not confusing in itself.

Because of the ease of manufacture, and the suggestions of riches they give many articles of furniture, often have excrescent ornaments indiscriminately applied. As in the case of the reference to architecture, a good way to bring out the idea of restraint is for the teacher to make a series of simple sketches of any piece of furniture showing it either unattractive, beautiful, or obtrusive through good proportion, and the amount and kind of ornament applied.

The discussion may include other objects in a room. A series of massive looking chains supporting a heavy lighting fixture, will make a fair-sized room to look smaller by contrast. They, also, cause the fragile electric bulbs to appear insignificant. The same idea applies to the heavy lamp shades.

Business stationery, labels, posters, and magazine advertising pages will yield useful material for study. These, too, are easily collected. Hold up before any class of students two business letters, one with a modest letterhead, in harmony with the context, and the other with the printed top dark and aggressive. Let them examine both and express their choice. Some will prefer the loud design, leading to the question as to the function of a letterhead. It need not have the striking qualities of a poster, because the latter is viewed from a distance, and is complete in itself. The former is seen close at hand, and is accessory to the subject matter which it may overpower. A pleasing combination between the heading and the body of the letter is bound to create a favorable impression on those who receive it.

Comparatively few concrete examples have been given in the discussion of our principle. A wider and more individual interpretation must be left to teachers and pupils. The extent of the study will depend on the community and the demand made upon the teachers of art. It is true that there is not much display of the over-ornate, of obtrusive elegance, in the homes and dress in the midst of a poor working community. But the need of creating a desire for simplicity is even stronger among the poorer classes who are eternally trying to ape the habits of the rich people. Besides we must teach with an eye toward the future. A large percentage of the richer classes in the next generation

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PLATE VI. In A how tastefully chosen is the furniture and how exquisite are the panels and picture! What a pity that the whole effect should be spoiled by the rug of aggressive and ugly spots. The fact that a covering is costly or has a foreign name (Chinese in this case) should not necessarily make it a good background for articles of furniture. Study C and note the restful effect, without the suggestion of crawling things. Because of the compactness of units and their position, the drapery in A, although dominating in character is not unpleasant. Examine B and note how insignificant a human being may appear in a room furnished primarily for show. The cumbersome draperies and bedstead become the dominating elements in the room. Incidentally observe how the large hat ornament and the muff cause the wearer to look even smaller than she would otherwise appear.

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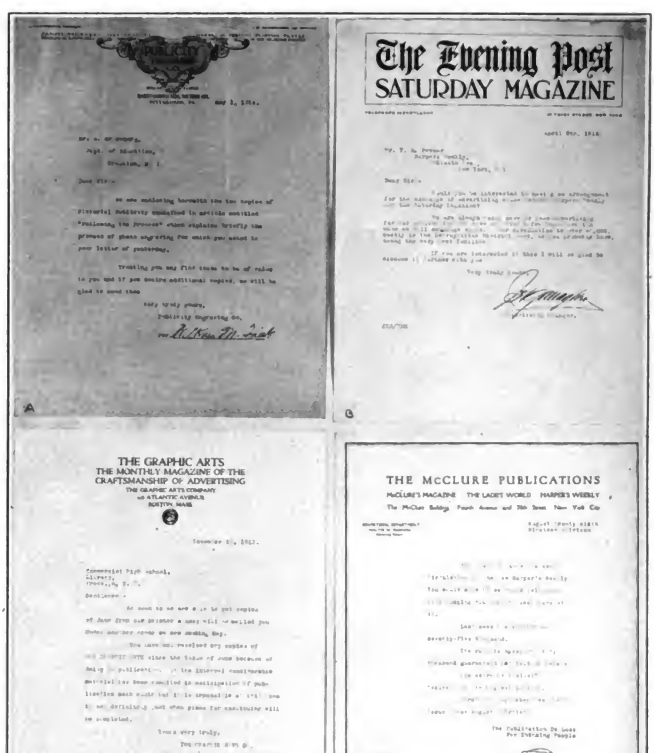

PLATE VII. The letterhead in B is entirely too prominent, too aggressive, considering its office. It might be suggested that because of its advertising value the publishers desired to reproduce the heading as it appears in the original magazine. In such case a much reduced cut would have done this. As it is, the typewritten matter is overwhelmed by the printed top. The heading in A although quite elaborate is kept from being too aggressive through the light green ink in which the original is printed. This makes the design of the same tone value as the context below. In the reproduction the top of C looks quite strong; but in the original the second and third lines, as well as the printer's mark are in vermilion ink, giving the whole a most pleasing appearance. Example D shows what another publishing house considers a dignified letter and one bound to make an appeal to the reader through its beauty. Even the border which is unusual in such cases helps to hold together the contents. The fine space relations and the analagous color harmony make the original a beautiful thing.

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will come from the children of the humble who are under our instruction this very year.

In the discussion—and we must invite his freely—a wide tolerance should characterize the teacher's point of view. There is nothing more pathetic than the critic who assumes that the opinions of others are valueless when they do not coincide with his own. Dogmatism has no place in art, any more than in other phases of human activity. Independent opinion on the part of the pupils should be highly prized, for it shows an active interest on the part of those under instruction.

Editorial Comment and News

THE WORLD-WAR AND OUR BUSINESS

EMERSON, our Poetic Seer, and one of the greatest the world was ever blessed with, once wrote:

There are open hours
When the God's will sallies free,
And the dull idiot may see
The flowing fortunes of a thousand years.

We are living at such a time. "The old order changeth, giving place to new." We are witnessing the birth-pangs of a new age. All the features of that new age cannot be foreseen; but one of them is sure to be a friendly rivalry in world-trade.

As the human spirit develops it demands, and always will demand, Beauty as one source of satisfaction. As soon as the elemental requirements of Use are met, those finer qualities in all man-made objects, which combined result in beauty, are bound to appear. Mohammed, once supplied with bread for the body, always longs for the white hyacinths to feed his soul.

In all man-made objects there are, therefore, (or may be) two values: a material or actual value, and a spiritual or esthetic value. For example, five hundred pounds of pig iron has an actual value of ten dollars. That same amount of iron transformed into hand wrought gates by Samuel Yellin may have an added esthetic value of five thousand dollars, while five hundred pounds of wrought iron by Matys, father or son, of the fifteenth century, now has an esthetic value beyond price. Money cannot buy the Well Cover of Antwerp.

History shows that those persons, companies, cities, or states capable of producing goods having esthetic value, have prospered commercially, for wherever and whenever the bodily requirements of food, shelter and clothing are met, such goods are in constant demand.

In our day esthetic values are secured through art instruction. This is proven by the industrial history of France since Napoleon's time, of England since the Exposition of 1851, and of Germany since 1870. But perhaps the most brilliant proof is furnished by the history of art instruction under the Prussian Government between 1904 and 1912. By forcing the art schools of the Empire to specialize, the trade routes of the world were changed. For example, the trade in wooden toys was diverted from Switzerland, in printing materials and products from England, and in dress trimmings from France,—all in favor of Germany.

Whatever success the United States has had in furnishing manufactured

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articles of esthetic value has been due, almost entirely, thus far, to the importation of designers and craftsmen trained abroad, or to cleverness in piracy—the shameless appropriation of the results of foreign instruction—the stealing of European designs.

The recent report on Art Education, issued by the Metropolitan Museum of New York shows that there are in this country at the present time approximately 100,000 men and women engaged in the two hundred sixteen occupations which constitute the eight leading art industries—the industries producing goods having some degree of esthetic value. It shows also that there are in training, in all the art and craft schools of the United States, only about 33,000 young people to continue the work of this 100,000. Hence some 67,000 more will be required to maintain these industries at their present level of efficiency. Since our people everywhere are rapidly increasing in intelligence, taste and wealth, there is bound to be an ever-increasing demand for the products of our art industries. To maintain them at the present level is therefore not sufficient; they must be extended and improved. We shall be needing presently 75,000 well trained designers and craftsmen. Where shall we find them? The war in Europe has cut short the foreign supply. Thousands of the best artists and of the most skillful workmen have perished. Those who remain will be needed at home to restore ruined towns and to rehabilitate the national industries for effective competition in the new world-trade. We can no longer depend on Europe. The obvious conclusion is that the United States must push forward, with the utmost expedition and thoroughness, the training of its own talent. Unless this is done our success in the art industries and consequently our commercial success in the fields where taste and skill are all important, is simply impossible.

In every seventh and eighth grade schoolroom, in every junior high school, are teachers who can name at once three or four talented pupils in every class, who should be trained for the art industries. Provision should be made to give these pupils special instruction, to promote them as soon as possible into the high schools, and there to give them such instruction and discipline as will prepare them to enter the nearest good art school with honors. That this may be done without loss of time or waste of energy, the courses in high schools should be formulated under the supervision of the art school authorities. And, that the art school courses may lead directly to efficient service in the art industries, those courses should be supervised by select committees representing the industries themselves.

The city of Grand Rapids, Michigan, is on the right track. Within a year the prominent business men of the city, in co-operation with the Board of Education, have established a School of Industrial Art, under the management of Mr. H. M. Kurtzworth, for the training of the talented boys and girls of that city. Committees of the executive heads of the furniture industry, the printing trades, engravers, jewelers, architects, builders, decorators, and others, are in consultation with the art school authorities as to practical courses and methods of work. Such co-opera-

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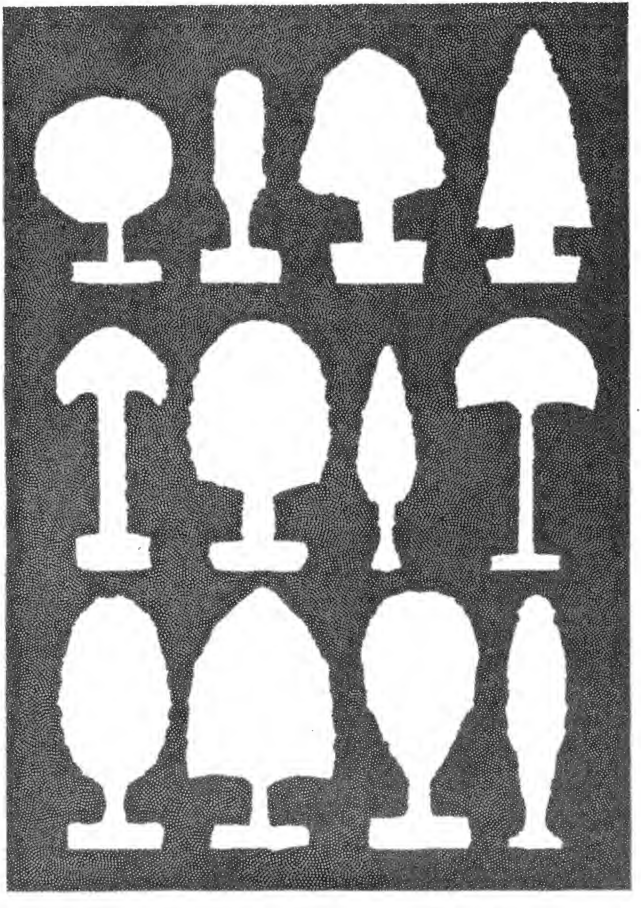

Upper: Apple. Lombardy Poplar. Chestnut. Norway Spruce.
Middle: Palm. Sugar Maple. Red Cedar. Elm.
Lower: Shagbark Hickory. Pine. Ash. European Cypress.

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tion is not essentially a new thing under the sun. The Massachusetts Normal Art School was fathered by the merchants of Boston; the Pennsylvania Museum School of Industrial Art, Philadelphia, has always been in touch with the trades; Pratt Institute has never disregarded the of Art industries; the Cleveland School has had upon its faculty for several years, a painter, a sculptor, a designer, an interior deccorator, anda cartoonist of commanding reputation in the business world; the Newcomb College School of Arts has created successful industries of its own. But Grand Rapids I believe to be the first American city to recognize such co-operation between industry and education to be of such fundamental importance as to justify the establishment of an industrial art school supported by the municipality, as a part of the public school system.

Other cities will undoubtedly follow this lead, for it is now pretty well demonstrated that only endowed institutions, or institutions supported by cities or states, can feel free to establish and to maintain the highest standards of excellence. Institutions which are forced to bid for a patronage which they must have in order to live, are usually forced to compromise their professional ideals.

A municipal industrial art school, in touch with the commercial needs of the city on the one hand, and, on the other hand, inspired by the best traditions and the loftiest esthetic ideals, will be, one of these days, the logical crown of the public school system in every large manufacturing center in the United States.

H. T. B.

IMPORTANT CHANGES

THE SCHOOL ARTS MAGAZINE, emulating almost any famous painter that might be named, has now passed into its "third period." In its first period it was the little brown School Arts Book, edited by Mr. Daniels and published by The Davis Press of Worcester, Massachusetts. In its second period it was the larger variegated SCHOOL ARTS MAGAZINE, edited by Mr. Bailey and published from Boston. In its third period it combines the best elements of its first two; it is the larger SCHOOL ARTS MAGAZINE, and it is issued by its original publisher, The Davis Press of Worcester, Massachusetts. Moreover it has acquired a new Editor.

Mr. Bailey, after fifteen years service, has resigned the active editorship to undertake a new task in Cleveland, Ohio. He has been elected Dean of the Cleveland School of Art, and Supervisor of Educational Work at the Cleveland Museum of Art. He will not, however, entirely sever his connection with the SCHOOL ARTS MAGAZINE.

The new Editor is Anna Lorette Cobb. Miss Cobb is well fitted for the position. After courses of instruction in private schools, the Academy of Design, New York, and the Brooklyn Institute of Arts and Sciences, she attended Pratt Institute for three years, and received her diploma in 1908. She has had two extended periods of travel and study in Europe, and has had a teaching experience of some ten years. Miss Cobb has been head instructor in the Normal Art Department of the Cleveland School of Art for four years, under Miss Georgie Leighton Norton, the efficient Director of the School, and has been elected a member of the Faculty Council of the School under Mr. Bailey as Dean.

Associated with Miss Cobb as Editor, will be a board of Contributing Editors, representing in a general way the

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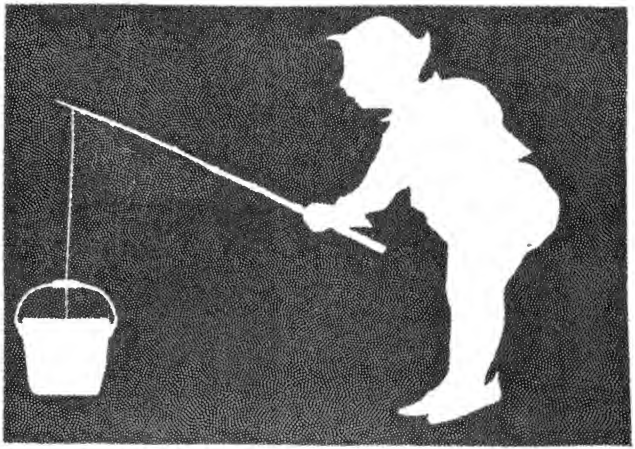

MOTHER GOOSE RHYMES. The eighth in a series of ten plates by Edna G. Merriam. 15, Simple Simon. 16, Little Jack Stout. Paper silhouettes of light paper pasted on dark.

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interests of the entire country. This board consists of Pedro J. Lemos, formerly Director of the California School of Fine Arts, San Francisco, and now Director of the Museum and of the educational work at Leland Stanford University; Ellsworth Woodward, Director of the School of Arts, Newcomb College, Tulane University, New Orleans; Royal B. Farnum, Inspector of Industrial Art, State Department of Education, Albany, N. Y.; Florence E. Ellis, formerly Director of Art Instruction, Cleveland, Ohio, now Traveling Specialist in Art Instruction, and Henry Turner Bailey, retained by special request of the Publishers. The Contributing Editors will not only serve as an advisory board, but will be represented by text matter or drawings in every issue. Miss Ellis will give special attention to the "Good Ideas" section of the magazine. Her wide acquaintance and perpetual going to and fro throughout the United States, will insure the best available material for this important department.

THE SCHOOL ARTS MAGAZINE has made a great record. Grade teachers who have long used it pronounce it of perennial helpfulness, Hundreds of supervisors prize its inspirational quality and scores have every number ever published. The advertisers who have made most use of its columns say that it is unrivalled in its field as an advertising medium. It has had the honor of influencing for the better the "Art Department" of almost every popular educational journal, and of being reflected in practically every exhibition of public school work that has been made during the last ten years.

Under the new management the SCHOOL ARTS MAGAZINE is sure to be better than ever, and to reach a wider constituency. Address all communications to THE SCHOOL ARTS MAGAZINE, 25 Foster Street, Worcester, Mass.

SERVICE TOGETHER

The National Arts Club of New York City, through its American Artists' War Emergency Fund Committee, has developed a plan, the object of which is two-fold: to arouse interest in the vital necessity of making our Earth contribute to the utmost its farm products for the maintenance of our armies and the peoples of the world for whom they are fighting, and to create a fund through the sale of "Service Together" seal stamps for the assistance of American Art Workers (or their dependents) who, because of their entry into the war, or through causes connected therewith may need help. But something is not asked for nothing. The men and women by whom the fund has been started do not solicit charity. They ask you instead to buy a handsome "Service Together" Stamp. This Stamp, by Mr. Eugene F. Savage (Prix de Rome 1912) is most attractive in color and design. It expresses the spirit of President Wilson's famous slogan "Serve Together," and symbolizes the relation which exists between the farmer who supplies the food on which the nation exists, the soldier who defends the flag, and our common country.

Will you buy and help sell these stamps? Their cost is trifling; their purpose large and noble. They may be ordered at the rate of one cent each in quantities of twenty-five and upwards. Amounts for less than one dollar may be sent in U. S. postage stamps. Address THE NATIONAL ARTS CLUB, "Service Together," 15 Gramercy Park, New York City.

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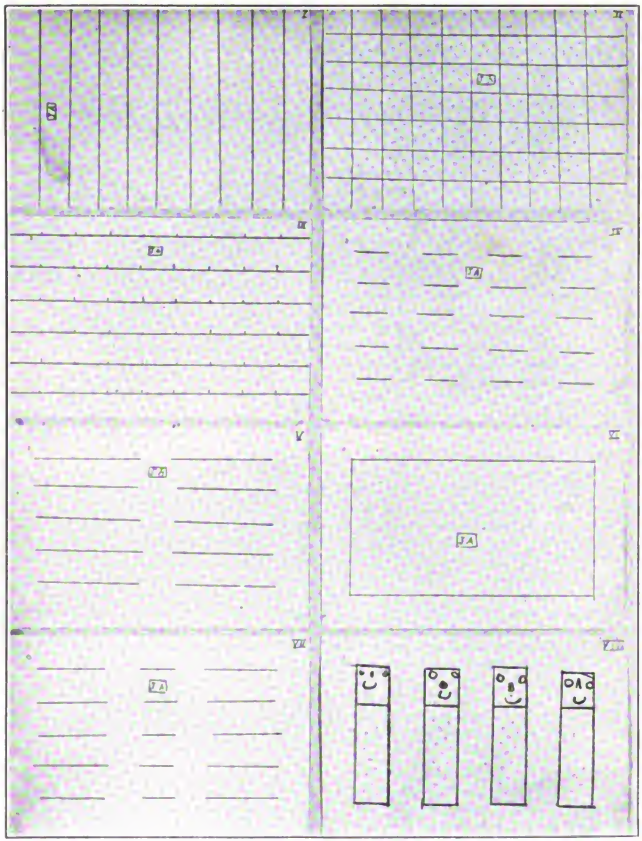

First exercises in the use of the ruler as a straight edge, and as a measure. By Second Grade children, Pierce School, Brookline, Mass.
I. The ruler as a measure. II. The same. III. First measuring. IV. Inches drawn and skipped. V. Equal lines. VI. Making corners. VII. Unequal lines. VIII. The First applications.

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Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.
THE EDITOR.

TREE SHAPES. While much of the paper tearing is fruitful in results that would better have been produced by some other method—it being impossible to tear straight lines of any great length—the tearing of irregular contours like tree shapes is to be highly commended. The plate on page 23 represents the work of pupils under the direction of Cora E. Wood, a primary teacher in Boston, Mass. Such work involves close observation of relative width and height, and of the typical contour. All these were made by folding the paper so that the tearing produces a symmetrical result. The originals were torn from thin practice paper. When the children have acquired a degree of skill the shapes may be torn from dull green or black. The talented children may tear local tree shapes without folding, reproducing the actual contour as far as possible.

ILLUSTRATIONS in cut paper may be made by talented pupils in the lower grades, and attempted by all in the third or fourth grades. The examples of such work reproduced on page 25 continue the series by Edna G. Merriam of Minneapolis, based on the Mother Goose rhymes. Simple Simon fishing for a whale, and Jack Stout with the rescued pussy cat are good subjects for pose or action. Children can easily be posed and studied as a basis for the cutting. In the lower illustration the edge of the background paper should have shown in the lower corner as it does in the upper corner at the left. These illustrations are to be commended for their simplicity. Much time is being wasted in complicated paper cutting. Work with pencil or brush will yield larger dividends, in the long run.

MECHANICAL DRILL in the lower grades has been somewhat neglected of late years. The use of the ruler as a straight edge and as a measure should be well established in the second grade, and be made habitual in the third. Some of the best drill work with the ruler comes from the second grade in the Pierce School, Brookline, Mass. The first sheets are reproduced on page 27.

I. The ruler as a straight edge and as a measure. The width of the ruler determines the distances, beginning at the left edge of the paper.

II. The same beginning at the left edge and at the top of the paper.

III. First measuring. The width of the ruler determines the position of the lines, beginning at the bottom. Dots indicate the inch divisions, placed on the line drawn without moving the ruler. The directions are "Dot at 1, 2, 3," etc.

IV. Inches, drawn and skipped. The ruler is held in position as before but the line drawn is not continuous. The directions are "Draw from 1 to 2; 3 to 4; 5 to 6;" etc.

V. Equal lines. The directions are "Draw from 1 to 4; 5 to 8," etc.

VI. Making corners. The width of the ruler determines the distance of the lines from the edges. The directions are "Draw from 1 to 8, for the long lines and "Draw from 1 to 5," for the short lines.

VII. Unequal lines. This sheet is made after the manner of V. The directions are "Draw from 1 to 3; 4 to 5; 6 to 8;" etc. This may be varied at will by the teacher.

VIII. The first applications. Some bookmarks. The faces may be colored at will. Other applications have color only in the squares.

HANDWORK EXERCISES. The plate on the page opposite is reproduced through the kindly co-operation of William A. Mason, Supervisor of Drawing, Philadelphia, Pa. It is taken from his latest illustrated course of study, and presents projects in paper and thin card suitable for use in the second grade. The working diagrams indicate the method of procedure, and the perspective drawings show the finished result. Such work can be done easily and well by pupils who have had the preliminary drill with the ruler.

The plate on page 31 shows more advanced work, such as third or fourth grade pupils can do well. The diagrams indicate the method, and the perspective drawings show the finished results. Such work is invaluable not merely for the discipline it affords in correct and accurate drawing, and precise and skilful cutting, but as a preparation for the making of working drawings in the upper grades. The "breadth," the "general effect," the "freedom" and "self expression" of the freehand work (too often, alas, merely crude, untaught, careless, uninformed and slovenly stuff, allowed by the "art" supervisor) needs

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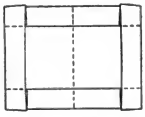
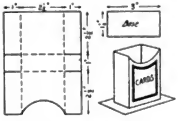
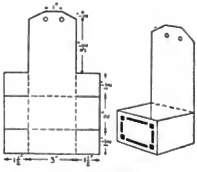


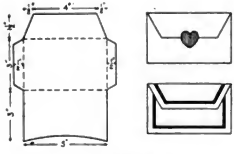
1. COVER FOR A BOOK.



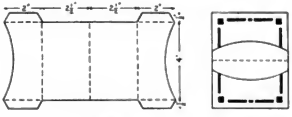
2. CARD HOLDER



3. MATCH HOLDER

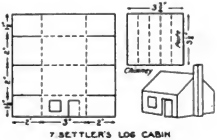


4. ENVELOPE.

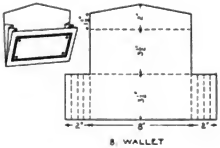


5. CARD CASE.

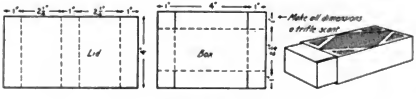
6. COLOR BOOK.



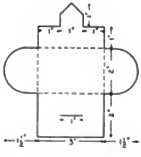
7. SETTLER'S LOG CABIN



8. WALLET

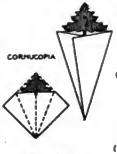


9. DOMINO BOX

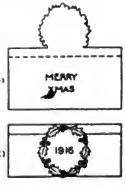


10. COURT PLASTER CASE.

FOR THANKSGIVING



FOR CHRISTMAS



SUGGESTIONS FOR ANNIVERSARY WORK.

From the Philadelphia Course of Study prepared by Wm. A. Mason, Supervisor.

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THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, BIRD LIFE 13.

¶In the upper right corner write the specific subject. For example, ROBIN.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1-38-40, for it might be needed in such *School Topics* as Nature Study or Literature; it is a good example of *Decorative Arrangement;* and it is a good *Color Study.*

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics
2 Illustration
3 Transportation
4 Object Drawing
5 Photography
6 Landscape
7 Picture Study
8 History of Art
9 Natural Forces
10 Plant Life
11 Fish Life
12 Insect Life
13 Bird Life
14 Animal Life
15 Human Figure
16 Sand Tables
17 Clay Work
18 Paper Work
19 Weaving
20 Sewing
21 Costume
22 Embroidery
23 Lace Work
24 Stencil Work
25 Block Printing
26 Basketry
27 Leather Work
28 Geometric Drawing
29 Working Drawing
30 Woodwork
31 Metal Work
32 Machinery
33 Interior Decoration
34 Architecture
35 Borders
36 Surface Designs
37 Rosettes, Florettes
38 Decorative Arrangement
39 Principles of Beauty
40 Color Study
41 Symbolism
42 Lettering
43 Advertising
44 Holiday Projects
45 Calendars
46 Cover Design
47 Poster Design
48 Bookplates
49 Printing
50 Bookbinding

Advertising.....43
Animal Life.....14
Architecture.....34
Basketry.....26
Bird Life.....13
Block Printing.....25
Bookplates.....48
Bookbinding.....50
Borders.....35
Calendars.....45
Clay Work.....17
Color Study.....40
Costume.....21
Cover Design.....46
Decorative Arrangement 38
Embroidery.....22
Fish Life.....11
Geometric Drawing.....28
History of Art.....8
Holiday Projects.....44
Human Figure.....15
Illustration.....2
Insect Life.....12
Interior Decoration.....33
Lace Work.....23
Landscape.....6
Leather Work.....27
Lettering.....42
Machinery.....32
Metal Work.....31
Natural Forces.....9
Object Drawing.....4
Paper Work 18
Photography.....5
Picture Study.....7
Plant Life 10
Poster Design.....47
Principles of Beauty.....39
Printing.....49
Rosettes and Florettes...37
Sand Table Work.....16
School Topics.....1
Sewing.....20
Stencil Work.....24
Surface Patterns.....36
Symbolism.....41
Transportation.....3
Weaving.....19
Woodwork.....30
Working Drawing.....26

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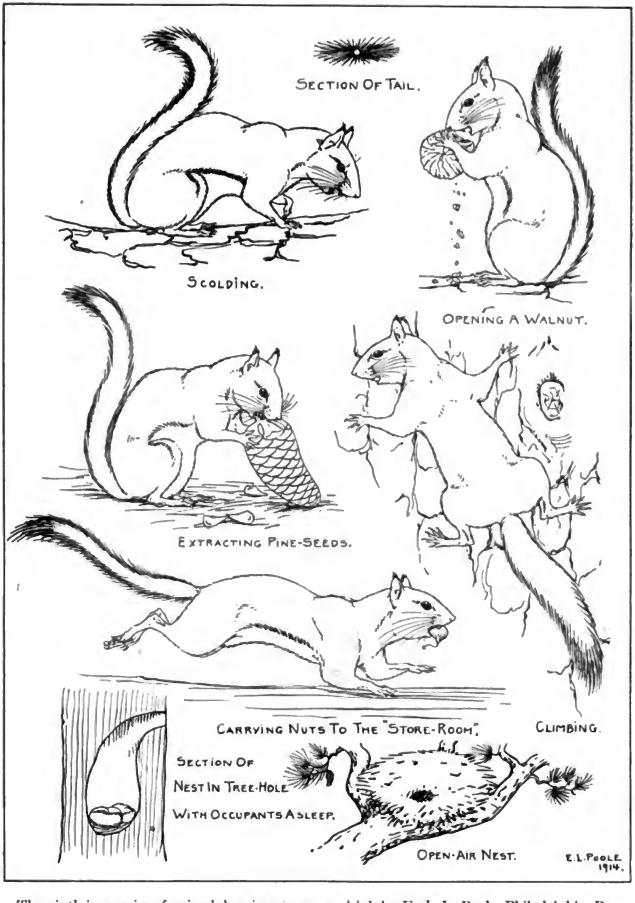

The ninth in a series of animal drawings in pen-and-ink by Earle L. Poole, Philadelphia, Pa.

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PRESSED AND MOUNTED LEAVES. A NATURE-STUDY EXERCISE INVOLVING GOOD SPACING.

3. Make color schemes suggested by the fruit spray, but adapted to the conditions under which the border is to be used.

Remember: The result should be *a border* suggested by the fruit; not a row of fruits.

PLANT STUDIES. Not only the fall fruits, as usually understood, but all the fruits of the summer's growth in root, stem, leaf, flower, and seed pack of every kind will well repay the closest study in all Junior and Senior High Schools. Plant studies constitute the chief source material in the world of decorative design. A plate of admirable drawings by Harold Haven Brown, of the John Herron Art Institute, Indianapolis, here reproduced by permission from a New York State Syllabus, is given on page 37. Such studies are best sketched in pencil and then finished in pen-and-ink. They will afford suggestions in both decorative and constructive design. Beautiful chalices have been evolved from seed cups like those of the evening primrose; terminal ornaments for chair posts, from the poppy head; and the exquisite shafts of classic bronze tripods, such as Mr. Brown has drawn in the lower right corner of this plate.

UNITS OF DESIGN should be one of the outgrowths of such studies. Several good units designed by Mr. Brown are shown on page 39. This plate also is here reproduced through the permission of Mr. Farnum of the State Department, Albany, N. Y. Such units are designed somewhat as follows:

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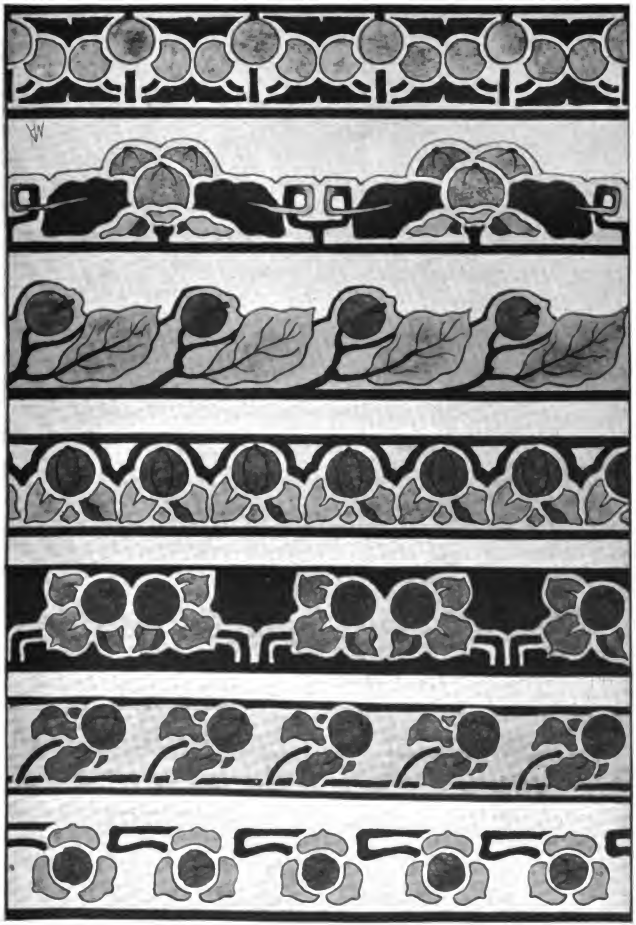

Borders derived from fruit motives by Miss M. A. Yeich, Lorane, Pa.

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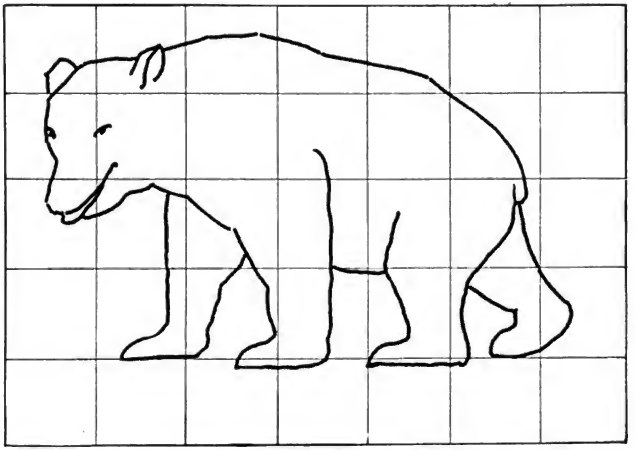

A BEAR, READY FOR TRANSFER TO THIN WOOD FOR CUTTING AND COLORING. THE WEB WILL HELP IN COPYING.

1. Define the general shape, as suggested by the nature specimen.
2. Determine the general movement of the parts which constitute the whole, the plan of the design.
3. Cut the general shape, the mass form, into the smaller masses, according to the plan of design.
4. Perfect the decorative details, remembering that when finished the eye should grasp the whole first, as a complete unit.
5. When making use of the unit in the completed design,—border, rosette, surface pattern, or whatever it may be,—remember that the unit may have to be modified to properly combine with others of its kind in producing the new and larger whole.

The designing of such units as these, is of itself an excellent problem. A portfolio of such units ready for use in applied design constitutes a large part of the wealth of the designer. One cannot be too rich in such material.

PRINCIPLES OF DESIGN should be stated, illustrated, applied and discussed every day, in all school work. Plates such as that reproduced on page 41 by Pedro J. Lemos of Leland Stanford University, Palo Alto, California, are invaluable for reference. In the Junior and Senior High Schools the pupils should be required to make such plates, copying the original in the Junior and devising new illustrations and applications of the principles in the Senior years. In case the pupil cannot draw with precision and speed, the illustrations might be discovered and clipped or traced and pasted upon the sheet. Really there is no excuse for a boy or girl to be allowed to graduate from a high school without a working knowledge of the fundamental principles of design as applied in dress, in house furnishing, and in common objects of use, and in what may be called outdoor art,—that which makes for beautiful towns and cities.

TIMELY POSTERS. The boys and girls of the high school years are alert to all that happens around them, and frequently, to the big events of the time. Now, especially, nobody can escape a dim knowledge, at least, of world affairs. The Liberty Loan, the Red Cross Fund, the Food Supply Campaign, called forth posters from high school pupils all over the country. A few examples are

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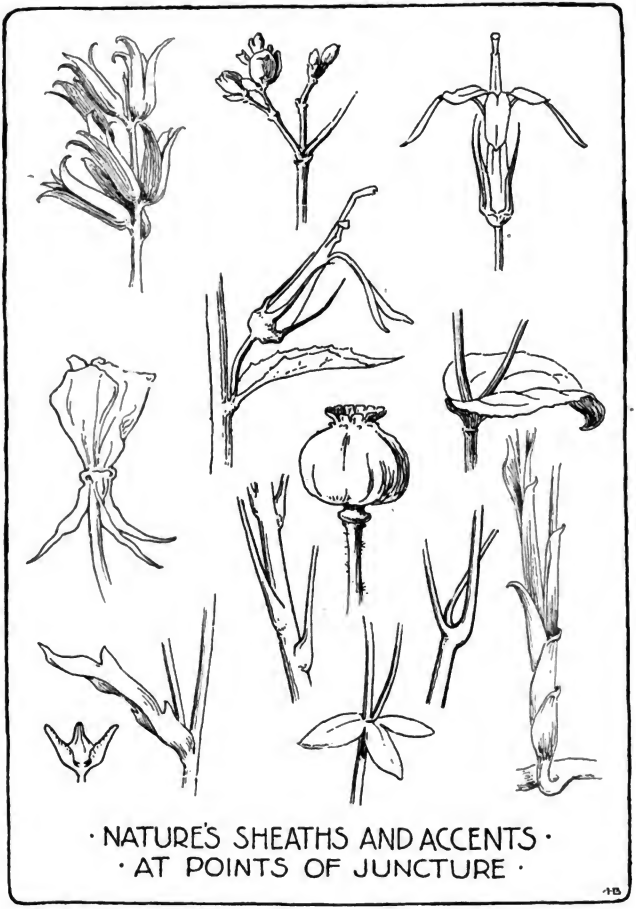

Pen Drawings by Harold Haven Brown, Director of the John Herron Art Institute, Indianapolis, Indiana.

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SOME OF THE POSTERS MADE BY PUPILS, UNDER THE DIRECTION OF MISS BOWMAN, PUEBLO, COLORADO

shown on this page. These may not be the best produced, but they happen to be the best sent to THE SCHOOL ARTS MAGAZINE. They came from Elsie Leitch Bowman, Pueblo, Colorado. They are unmistakably the work of amateurs, but they breathe the right spirit. Other occasions for posters will arise in the near future. Encourage pupils to collect examples of good posters, even of reproductions of good posters, though they be in black-and-white only, to be used as reference material. Every school occasion should be seized upon as an opportunity for real design. All the best art has always been and will always be *applied* art.

SOURCE MATERIAL FROM NATURE may be secured by photography, even without the camera, as shown on page 40 and described by Dora M. Burr, of Waltham, Mass., as follows:

It is fun to make pictures without a camera, and they are very pretty and life-like, especially pictures of ferns. There are many, many varieties of ferns, as you will find when you begin to make pictures of them.

Some afternoon after school go into the woods and hunt for all the kinds you can find, putting them in a book immediately, as they wither quickly. Let them press over night.

Blue print paper can be bought at any drug store for a few cents a dozen sheets. If you have no printing frame you can improvise one by using two pieces of glass, and fastening them together with snap clothespins.

Lay the fern down on the glass, and over it place the blueprint paper (blue side down), then put the other piece of glass over the whole and snap on the clothespins. Put this where the direct rays of the sun will fall on the fern, and after a few minutes take the paper out and plunge it into cold water. Wash thoroughly, and you will have a perfect picture of the fern. Some flowers, also, may be photographed in this way. One of the

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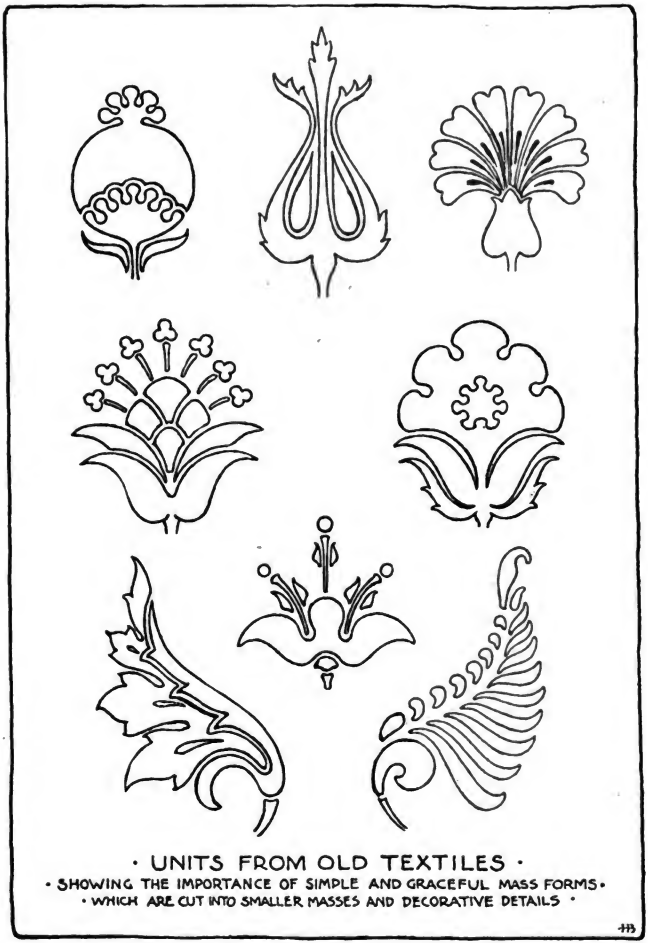

Pen Drawings by Harold Haven Brown, Director of the John Herron Art Institute, Indianapolis, Indiana.

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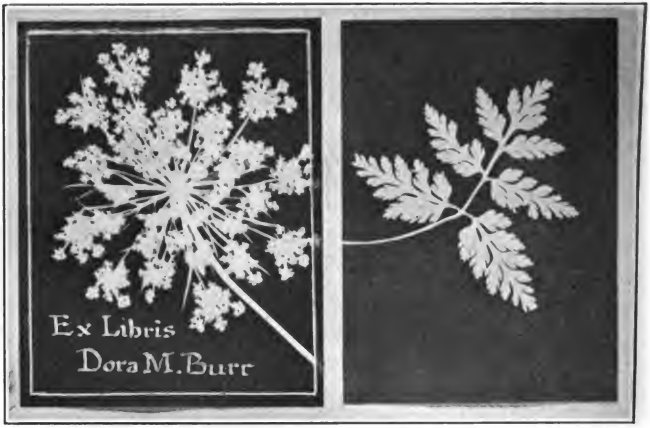

BLUE PRINTS FROM PRESSED NATURE SPECIMENS.

prettiest is "Queen Anne's Lace" shown in the illustration. By writing or printing your name, etc., on the glass with waterproof ink or a Cross pencil, and arranging your specimen with reference to it, you can make a book plate or a Christmas card.

FLOWER ARRANGEMENT is a part of the art activites in every up-to-date classroom where design and the training of taste and the enjoyment of beauty are considered worth while. A few unpretentious receptacles of various shapes in which the nature material—flowers, fruit sprays, sprays with seed pods, withered leaves, the evergreens, etc.,—may be arranged according to the principles of design, are not expensive, and may be made to yield results of more importance than grotesque landscapes and pierced leather. The pupils should assist in collecting clippings and prints of pretty arrangements of flowers and other nature material, to serve as suggestion and guide in arranging such material as may be gathered in the vicinity. While our taste in such matters is not that of the orient, a few examples of Japanese flower arrangement such as those shown on page 43, reproduced from photographs kindly furnished by Miss Eliza Niblack of the Brooklyn Museum, N. Y., will be of service. The Japanese arrangements make emphatic the principle of balance, the importance of a leading line, the wide range of decorative material, and of character in the receptacle employed, and exemplify unity of effect. With the Japanese the *whole* is of first importance. Studies in flower arrangement will react favorably upon the delightful art of the decorative panel.

DECORATIVE PANELS, such as those shown on page 42 made by ninth grade pupils, Springfield, Mass., under the supervision of C. Edward Newell, are possible everywhere in high schools. They may be made richly educational, for they involve good arrangement, fine spacing, careful drawing, thoughtful coloring, and harmonious mounting. The result may be a thing of beauty, worthy of a position upon the walls of a tasteful home.

But the making of such studies is worth while merely for the enrichment of the one who makes them. They change one's attitude toward nature, and open the eyes to perennial sources of enjoyment. Artists are constantly making studies from nature, "just for the fun of it." Examples of such studies, made with

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PROPORTION is the result, both in nature and in art, of the adjustment of rhythmic or graded measures. The sequence is either *regular* as in the first five illustrations at the top of the plate; or irregular or *interrupted* (not in a regular order), as in the hand, the vase, etc. The finest proportions are not too obvious. Drawn by Pedro J. Lemos.

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WATER COLOR STUDIES OF FALL NATURE SPRAYS MADE BY NINTH GRADE PUPILS, SPRINGFIELD, MASS., C. EDWARD NEWELL, SUPERVISOR.

no thought whatever of publication are shown on pages 45 and 47. These are reproduced from scraps of paper from the portfolio of Margaret Ely Webb. The originals have sketches on both sides, of quite unrelated subjects. On page 45 are sketches in pencil and water color showing an old gray rail fence wading through a roadside thicket, with four different groups of detail showing the growth of woodbine under various conditions. They are records of *observations*, made to fix in mind facts of form, color, and arrangement. The other plate, page 47, shows the inkberry, as it appears in the Fall with its curling leaves. On the same sheet are some charming sketches of a child at play with her dolly. Notice how the essential telling lines have been seized upon. There are no spokes in the wheels, but the ellipses are *right* in relation of axis to axle. There are no nostrils or lips, but the child's head is right in size and in pose, and altogether charming in its suggestion of childlike grace and abandon. There is no hint of posing for the occasion. Hundreds of studies like these lie behind those fascinating pen drawings illustrating the primary readers with which all teachers are familiar. Nothing fine comes by luck.

The same is true in the realm of decorative design. Look at the surface pattern from the "Common Elder" on page 49 by R. James Williams of England. It all looks so careless and easy! But the squarish shape of the berries, the way they are massed, the branching of their stems, even the bracts on them, and their ends,—slight details that make all the difference between the commonplace and the excellent, are all traceable to the painstaking studies that appear at the left. Mr. Williams *knew* the Elder before he attempted to make an Elder pattern. Decorative panels of this sort, those having a formal pattern, have the same basis in serious nature study. Knowledge is one parent of fine art; the other parent is emotion.

COSTUME DESIGN. On page 51 is the fifth pair in a series of pen drawings by Eudora Sellner, of Bryn Athyn, Pa. Miss Sellner is instructor in drawing and costume design (a good combination!) at Drexel Institute. The drawings, together with the notes on coloring, constitute a series of special value to those who have to do with illustrating historical stories, or staging historical plays, or working up historical pageants. This plate shows the costume of a well-to-do man and woman in middle Europe, of about the 6th Century.

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Some examples of Japanese flower arrangement. These came from Miss Eliza Niblack of the Brooklyn, N. Y., Museum.

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Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased from The Davis Press, 25 Foster Street, Worcester, Mass.

THE MANUAL ARTS, by Charles A. Bennett, published by The Manual Arts Press, should be read by every manual arts teacher in the United States, that he may estimate his variation from the meridian. The author of this book has achieved, through long experience, severe self-training, and wide-open-mindedness, a most enviable position as an authority in his subject. Whatever he writes has a well defined purpose and is worth reading. This, his latest book, is masterly in its grasp, and convincing in its presentation. It answers such questions as What should be taught? Why should it be taught? Should the esthetic element be considered? Should vocational values be considered? How should subject matter be organized? Is the group system the best? Should factory methods prevail in schools? What is the most effective procedure in teaching? The second edition should contain two more chapters: one on the importance of museum material in manual arts education, and another on the cultural value of manual arts history and biography. There is no history of the great craftsmen. We greatly need a book on the life and work of the masters of handicraft, that will make every student who reads it swell with pride and exclaim "I too am a craftsman." *Our postpaid price, $1.08.*

*KARL BITTER; a Biography by Ferdinand Schevill, issued under the auspices of the National Sculpture Society. The University of Chicago Press. Mr. Schevill writes well; consequently this book is worth reading, not merely as a record of facts but as a vital presentation of a life of unusual potency. Long before the reader finishes the text he admires and loves Karl Bitter. Forty good halftone illustrations, including two portraits, add to the charm of the volume, and increase its value as a book of reference in the realm of American Sculpture, where good books are scarce. *Our postpaid price, $2.10.*

*ILLUSTRATIVE HANDWORK for Elementary School Subjects by Ella Victoria Dobbs of the University of Missouri, published by the Macmillan Company, is a volume of 220 pages with 93 illustrations. There are about twenty selected projects in detail besides lists of projects carried out by Fifth, Sixth and Seventh Grades. In the preface the author says: "These outlines and suggestions are offered, in the hope that it may help to bring into all classrooms greater freedom for both teacher and pupil, greater opportunity for the development of resourcefulness and independence in thought and action, and last, but by no means least, to bring the real joy of activity into some classrooms that have known before only mechanical routine." Every classroom teacher should have this manual on her desk. *Our postpaid price, $1.15.*

ENGLISH LITERATURE, by Edwin L. Miller, published by J. B. Lippincott Company, is a handbook for schools and readers which brings the subject absolutely up to date, treating Arnold Bennett, H. G. Wells, G. K. Chesterton, George Bernard Shaw, and their contemporaries; and there is also an epilogue upon the effect that the present war will have upon Anglo Saxon literature. An unusual feature is the space given to women writers. The book is obviously an expression of the author's love of literature and the subject is presented so attractively that it cannot fail to accomplish its aim "to arouse curiosity about books and authors . . . and incite people in and out of school to read books not because they are good but because they are interesting." There is not a dry page in the entire 597. The book is adequately illustrated and there are special pedagogical features in the way of questions and answers, charts, etc. While Mr. Miller has written primarily for the high school boys and girls his book should prove intensely interesting to the general reader. *Our postpaid price, $1.85.*

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Reproduced from sketches in pencil and water color showing an old gray rail fence and four different groups of detail showing woodbine. By Margaret Ely Webb, Glen Ridge, N. J.

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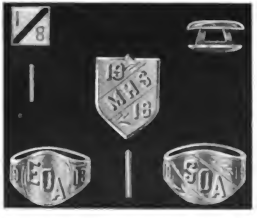

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EDITORIAL NEWS

J. LIBERTY TADD has passed on. During the first ten years of this century the name of no American teacher of art was more frequently mentioned in Europe than his, for his book, "New Methods in Education," was much discussed abroad, particularly on account of its advocacy of ambidexterity. Mr Tadd was a thoughtful and enthusiastic teacher, who inspired his pupils to work hard to secure a clearly defined result. He achieved astonishing success in the drawing of bilateral and multi-symmetrical ornamental forms freehand. Mr. Tadd's work was much broader than this would imply. He was an expert in modeling and carving as well; but he became most widely known because of his advocacy of an equal training for both hands in drawing.

THE SCHOOL of Design and Liberal Arts, about to open in New York City this fall, has two definite aims: First, to take the place of a college course for non-collegiate students who wish to specialize in art; and second, to develop in the art worker technical skill and individual power. Students may elect courses in Design with practical applications. The Director of the school is Miss Irene Weir, formerly Director of Art Instruction, Brookline, Mass., and Head of the Department of Art, Ethical Culture School, New York. The faculty consists of nine well trained specialists with Leo Mielziner as Artist-critic. Send for a circular, care of Art Alliance of America, 10 East 47th Street, New York City.

PRESIDENT LI did The American Crayon Company of Sandusky the honor of receiving Mr. Francis H. Williams, its foreign trade commissioner as the personal representative of its president, Mr. Curtis, less than three months ago in China. President Li already knew of the great work the Company was doing in the United States in an educational way, and after a few minor remarks he stated that he looked forward to seeing within the five years time one of the greatest educational movements in the world in China; also that he hoped that now that Russia had become a republic she would also see the need of improvement in her educational system.

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Sketches made as "observations" to fix in mind facts of form, color and arrangement. These are from the portfolio of Magaret Ely Webb, Glen Ridge, N. J.

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BASKETRY AS A HANDICRAFT of educational value has been employed in the schools of the United States very successfully. Various mediums have been used but the growing tendency is to use native materials. An American material that has been found quite satisfactory and should be used more generally is the pine-needle. The U. S. Bureau of Education has published recently Bulletin 1917, No. 3, by Wm. C. A. Hammel, Superintendent of City Schools, Greensboro, N. C. This bulletin is entitled "Pine-Needle Basketry in Schools" and gives all the directions for making a basket, from the preparing of the pine-needles to the finishing off of the basket. The pamphlet may be obtained for five cents from The Superintendent of Documents, Government Printing Office, Washington, D. C.

PEDRO J. LEMOS, until recently Director of the California School of Fine Arts, is now in charge of the Museum and Galleries of the Stanford Museum at Palo Alto. Stanford University is fortunate indeed to acquire the services of a man so aggressive in the promotion of art education as is Mr. Lemos.

THE CHURCH SCHOOL OF ART, Chicago, has issued an attractive catalog for the coming season. It differs from the usual art school catalog. It is in the form of a booklet entitled "Life-Art-Education," the three words which describe the aims and methods of the school.. This booklet was prepared by the Extension Department and is a work of art in itself. The new school year opens on Monday, the 17th of September.

ANYONE who has felt that a dictionary was a necessary evil and that when you had looked up a word the mere reading of the definition with a "closed mind" was the extent of your duty to yourself, should send for "Dog-Day Club." This is a most attractive little booklet telling in story form how the teacher, pupils and parents at one rural school became interested in obtaining knowledge and formed themselves into a club for mutual development with the Webster's New International Dictionary as chief instructor. Even if you couldn't get an inspiration for your school work from this little booklet, it would be worth your while to read it to find out how to use your dictionary to better advantage. Copies for teachers and pupils will be sent on request by the publishers, G. & C. Merriam Co., Springfield, Mass.

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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Published by THE DAVIS PRESS, INC.
25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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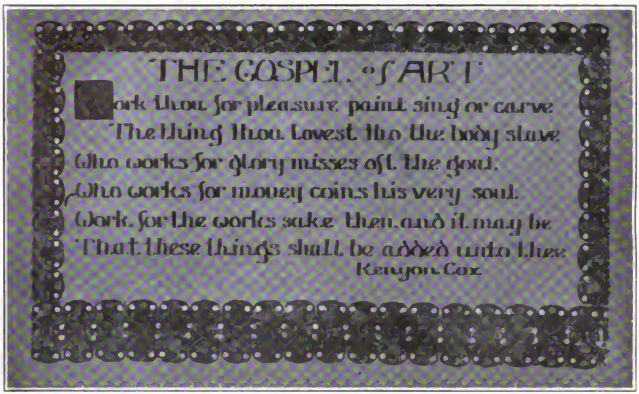

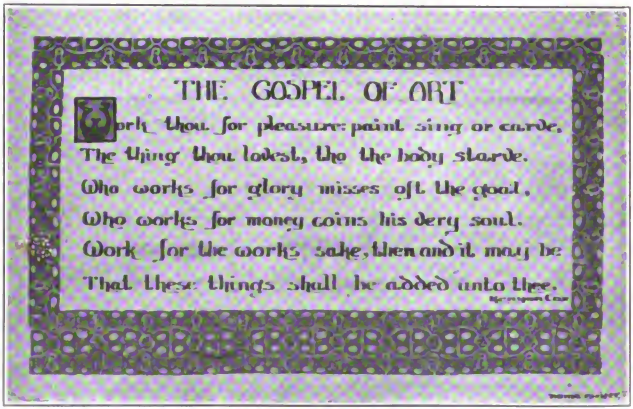

PLATE III. MOTTOES DONE IN A TENTH GRADE (HIGH SCHOOL). THE BORDERS WERE BLOCK PRINTED AND FILLED IN WITH CRAYOLA. THE LETTERING WAS DONE BY HAND USING THE "COUPLING" ALPHABET, BY PUPILS UNDER THE DIRECTION OF WALTER BARRON CURRIER, TEACHER OF ARTS AND CRAFTS, LINCOLN HIGH SCHOOL, LOS ANGELES, CALIFORNIA, AS DESCRIBED IN THE ARTICLE WHICH FOLLOWS.

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 2 ▪▪▪ OCTOBER, 1917

Linoleum for Block Printing

WALTER BARRON CURRIER

Teacher of Arts and Crafts, Lincoln High, Los Angeles, California

BLOCK PRINTING is one of the oldest means of art expression. It is supposed that the Egyptians knew the Oriental art of wood block printing many thousand years B. C.; the Chinese printed their books that way as soon as paper was invented; the Hawaiians stamped their cloth with rude implements; the East Indians decorated their fabrics by means of simple blocks, and finally the Japanese perfected the art, making it a distinctive expression of their national life.

But wood block printing is sometimes difficult for the younger students because of the arduous task of carving the block. Wood, especially gum wood, is preferable; but even this has its difficulties for the youngster. We have tried other substances. At first we tried potatoes, and for smaller problems used pegs and sticks; but for producing an easily worked out result we found linoleum to be best. It has a most fascinating texture, and will cut easily. It is so cheap, that for class work it has proved very satisfactory.

A block, no matter what it is made of, is a cold hard fact, and when once it is cut, it cannot be easily changed. For that reason children should be led to a design likely to be satisfactory when completed. Most children have a vivid imagination, but their visions need guiding. I sometimes wish that we never had to guide them; that we could just let them wander on and on, for so they might discover something really new and original! My plan is to let them go as far as I dare and to guide them only when they go what seems to me too far.

One method of keeping them within the limits of "sanity" is to use a square of paper (preferably thin paper) as large as the block of linoleum, and to let the pupil fold it exactly, end to end, then corner to corner, and if possible once again. Then we cut with the scissors a radial design. That is the way the Russian peasants do many of their most interesting patterns. If the pupils are below the grammar grades keep them to straight line cuts. The older pupils can design the curves. In any case be sure you allow them to make at least three patterns; more if you can. In this way the student will have a chance for a choice. This idea of a choice is most vital to good and successful teaching and to the development of the pupil. If he has but one chance, and that results in failure he is likely to be discouraged, and does not develop judgment power. Keen positive discrimination between the good and the bad is

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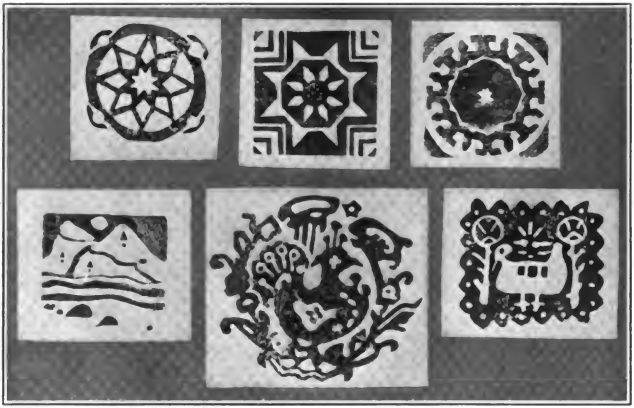

PLATE I. (ABOVE) THREE RADIAL UNITS ENGRAVED FROM CUT PAPER UNITS. (BELOW) THREE UNITS SUGGESTED BY PERSONAL EXPERIENCES. 1. REMINISCENT OF A TRIP IN THE MOUNTAINS BY MOONLIGHT. PINE TREES ON THE MOUNTAINS. A SMALL RECTANGULAR CABIN ABOVE THE TRAIL GOING UP THE MOUNTAIN. ROADS BELOW AND A FEW HILLS IN THE VALLEY. DESIGN FOR A BORDER. 2. REMINISCENT OF A THANKSGIVING DINNER WITH THE TURKEY EVIDENT. THE PLATE WITH KNIFE, FORK AND SPOON, A BREAD-AND-BUTTER PLATE, A SALAD AND THE DESSERT, ARE ALL HINTED AT IN THE DESIGN. INSIDE THE TURKEY IS DRESSING AND GIBLETS. 3. REMINISCENT OF A CAGED PHEASANT. HOLES IN THE WIRE SURROUND THE PEN. TREES ARE SEEN ON EITHER SIDE. THE SYMBOL OF THE SUN IS ABOVE THE BIRD.

the one most vital factor in art and craft work. Neglect this element and neither teacher nor pupil gains any power of appreciation. After every choice the pupil should give his reason. A choice without a reason is almost the same as no choice at all. The reason should be grounded in some principle involved. That children like a thing shows that they feel it, but that should not preclude clear thinking, nor correct expression in English.

After making several patterns, from which the best has been chosen, probably for its good spacing, its rhythmic arrangement and its unity, the pupil is ready to cut the block. First he should trace his design by transfer to the block. Second, he should carve out the spaces that have been cut out of the paper. In doing this, it is better to outline the entire design first and then to cut out the space areas, rather than to cut out the background as you go along. Less mistakes are made. Begin at the corners and cut outward, rather than with the tool pointed towards the center of the block. Make ready a pad soaked with kalsomine water color or better still, with tempera colors. When neither of these is available, common water color with a little drop of glue in it will do. The water color will of necessity be thinner, but the consistency of the tempera colors will probably be like not-too-thick cream.

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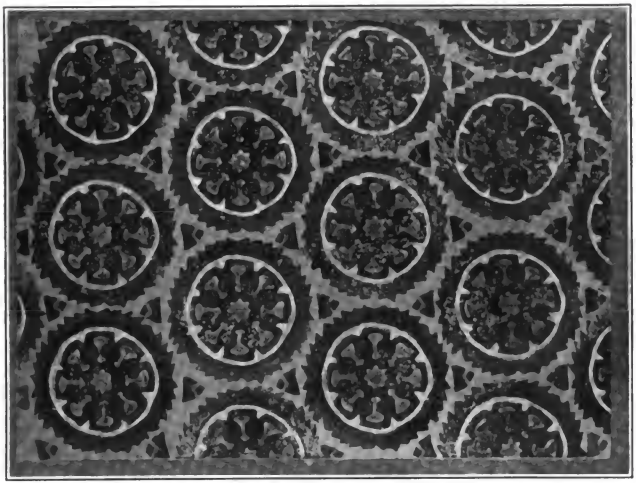

PLATE II. A DESIGN FOR WALL PAPER BLOCK PRINTED FROM A CUT PAPER MODEL.

The thickness will be best judged by a little experimenting. If the paper used is heavy the color will have to be thinner; if the paper is thin the color will be thicker. Perhaps the best colors are the tempera colors, for they can be put on the block with a brush.

Plate I shows several results of this first work with radial units. It shows also three designs of the next degree of difficulty, where the units are of a less geometric character, and not multi-symmetrical.

Plate II shows a surface pattern worked out from a radial unit. We make also bi-symmetrical units of such a character that they combine to produce borders as shown in Plate III, the frontispiece. These motto card are made from cover paper, 12 x 20 inches in size. The borders are printed in rather neutral colors, and when dry are touched up with crayola, the smallest spots in the design receiving the most brilliant colors. The lettering is done by hand with a marking pen, the ornamental initial being finished in water color. With all this variety of technique the final results are surprisingly satisfactory. Harmony of color is of course the supreme aim.

This motto-card problem can be worked out in the grades by using the single line pencil letters with narrow borders of block printing of *bright* color. In the higher grades the borders may be more elaborate with the crayola colors added in the small spaces. In the High School the design of the block should conform to the nature of the

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text used in the motto. Several of the pupils in one of my classes produced very beautiful mottoes on swedish craft paper. The block was printed in brown, and the colors in the open spaces were added with very bright crayola. The results were worthy of framing. They had the appearance of very old parchment. The coloring was mellow yet rich. Instead of using ink we used brown water color to fill the pens with for the lettering.

In all this work the freedom of good draughtmanship should be encouraged. Above all make the problem a delight. The "arduous work" will be cheerfully done. I try in all of our classes to get freedom of spirit, the making of something because we love to do it, the joy that comes in producing something original. We are Americans and we love freedom, but think how little of that blessed word we put into our art! For the most part American art is thrown, roped, and hog tied by the precedents of what constitutes good art for Greeks, Romans, Frenchmen and others. When shall we learn that what makes art distinctive is personality. We imitate too much. We are too prosaic. In our art expression we must embody our own feeling of freedom.

School and Home Study of Two High School Classes

CHARLOTTE A. MORTON

Stanford University, California

ALESANDRO* is a town of 6000 inhabitants. The population can be grouped into three divisions: (1) Families of a University Faculty, of the teachers of the schools of a neighboring city, and of ministers and doctors; (2) Families of business men who commute to the city; (3) Families of mechanics, servants and trades people who supply the needs of others. There are no factories or organized industries in the town. Business is supported only by local trade.

There are four public schools,—the First Avenue School for the first six grades, with ten teachers and a principal; the Second Avenue School for the first three and a half grades, with four teachers and a principal; the Third Avenue School for seventh and eighth grades, with nine teachers and a principal; and the High School, with twenty-two teachers, and a principal. The High School and intermediate grades interchange teachers for departmental work. The various private schools will not be discussed. The total number of pupils enrolled in the public schools is approximately 950.

The art teaching is divided between two teachers. One teaches woodwork to all boys from fifth grade to second year high school, inclusive. Pictures of woodwork done by his classes in 1916 are shown on pages 59, 62 and 65. The other teacher teaches metal work, pottery, stencilling, block printing, and drawing in high school, and supervises drawing in all the grades. Some of the work done by her pupils can be seen

*The names have been changed to avoid any possible unpleasantness.

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PLATE I. WORK OF PUPILS IN GRADES V—VIII.

on the walls above the woodwork in Plate II.

By personal visits to the various classes, it was ascertained that the drawing was up to date being like the work to be found, with slight local variations, in almost every city in the United States. At the time of the visits, the grades were engaged as follows:

Grade 1: painting simple water color scenes, and making color charts of primary colors.
Grade 2: painting flowers.
Grade 3: printing advertisements.
Grade 4: making paper pennants with bright colors.
Grade 5: making patterns for a larger alphabet to be used in signs.
Grade 6: learning accurate use of ruler.
Grade 7: making posters for a sale.
Grade 8: drawing landscapes in pencil.
High School:
- Object drawing class, studying composition of small water color scenes.
- Poster class, making posters to advertise school exhibition.
- Metal work class, making objects in sawed metal.
- Pottery class, making and painting cement tiles.
- Block printing class, applying designs to pongee fabric.
- Class in Interior decoration, coloring traced perspective drawings of rooms in a four-room house.

Classes in Alesandro were selected by the writer merely because conveniently near for study. Since the work they represent is an example of what is being done in schools everywhere, this study is in no sense a criticism. The writer is merely using these classes as an

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illustration to show a few ways in which school art is at present correlated to the immediate needs in the home, and how it might be made more so by school and home studies such as this represents. As far as is known, no study of this kind has ever been made, and there is no art teacher anywhere to whom it has occurred that every piece of work done in practical art should be such as could be put to immediate use when completed, in order that the pupil might have clearly in mind a purpose for his study.

I. Woodwork Class for Boys

Classroom Conditions. The classroom is equipped with individual desks, with cabinets made by the boys for their tools and supplies, with a library of fifty volumes or more reference material, and half a dozen periodicals devoted to practical art. Pictures of exhibitions of manual training work are on the walls, framed by the boys. It is distinctly a workroom, busy and orderly.

The Class. Results of personal interviews with pupils. The writer visited this classroom several times, examining the work being done and questioning each boy in turn as to his interest in his work and the benefit he derived from it. The following table contains the results of these interviews:

Results obtained by personal interviews with pupils in Woodworking Class.

Name	Age	Grade	Present Work	Own Idea?	Use	Previous Work	Future education and vocation	How helped by this work?
A	15	9B	Curtain supports	Yes	At home	Student lamp, Watchstand	Business course, Carpenter	I can help more at home now.
B	15	9B	Lamp shade	Yes	For Mother	Library table Three boxes	H. S. Ag. School Dairying	It helps us use right the tools we have at home.
C	15	9B	Small table	Yes	At home	Parts for wireless	H. S. Bus. S. Mech. Eng.	Woodwork helps me at home.
D	16	10A	Step ladder	Yes	At home	Lamp, Book-rack, boxes	Some college, then outdoor work	It's good to know how to make things.
E	14	9B	Office desk	Yes	For Father	Small Morris chair. Other small things	H. S. College Lawyer	I have made other things at home since I took this.
F	15	9B	Sheet music cabinet	No Sister's	For Sister	Step ladder, taboret, Ironing board	H. S. Bus. college P. O. Clerk	Helps at home.
G	17	10A	White enamel bed	Yes	At home	None. Got training in pattern shop	H. S. Col. Journalist	I have learned to make things at home.
H	14	9A	Cedar chest	Yes	For Sister	Bookcase crumb scraper	H. S. Col. Mech. Eng.	It helps home work.
I	15	9A	Medicine cabinet	Yes	At home	Boxes, Bird-houses, Crumb scraper.	H. S. Col. Professor	It helps at home.
J	14	9A	Type-writer desk	Yes	For Father	Student lamp, tray	H. S. Col. Elec. Eng.	I like to make things. Woodwork helps me.
K	15	9A	Picture frame	Yes	At home	Chest Wireless parts	College Elec. Eng.	It helps me make things at home.
L	14	9B	Wireless table	Yes	At home	Chest, boxes, tray	College Engineer	I like to be able to make things I want.
M	14	9B	Picture frame	No	To learn joining	Lamp, Bread Board, Music stand	H. S. Don't know	Woodwork helps me at home.

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Summary of Woodwork Class. These boys were greatly interested and absorbed in their work, and without exception declared it to have been directly helpful at home. Their answers were definite and each had in mind exactly what was the purpose of the exercise in which he was engaged, in what way it was benefiting him, and what the ultimate use of the object would be. This clarity of mind, this awareness of purpose, resulted in a brisk and business-like manner of working. Had this same class been forced all to make the same kind of object, for instance a small table, the probabilities are that some of them would have gone about it listlessly and indifferently, a condition of mind well known to result in quick forgetting of principles learned. As it is, the lesson learned in this class will have a greater likelihood of permanence, because driven home by connection with boys' own intimate interests.

The Homes. Results of personal interviews with parents. After interviewing the pupils of the woodwork class, the writer visited each of their homes, interviewing one or both of the parents, and making note of the appearance of the home. Comfort was graded 1, 2, 3, 4, and 5; 1 having the highest degree; 5 the lowest. General harmony of home furnishings was graded in the same manner, 1 having every evidence of good taste; 5 very little.

Results obtained by interviews with parents of Woodworking Class

Parent's Name	Occupation	Probable Occupation of Child	Appearance of home Graded 1, 2, 3, 4, 5 Comfort	General Harmony of furnishings.	Visits to school.
A	H. S. Teacher	Doubtful	4	5	None
B	Minister	Farmer	4	2	None
C	Carpenter	Carpenter	3	4	None
D	Mining Eng.	Outdoor Work	3	3	Monthly
E	Street Car Conductor	Law	4	4	None
G	University Teacher; Woodwork	Journalist	3	2	For Exhibitions
H	Mineralogist	Chemist	3	3	None
I	Minister	Engineer	3	3	None
K	R.R. Agent	Doubtful	3	1	For Exhibitions

As the opinions of the parents in regard to the school work were given at some length, they were not included in the table, but are grouped here, under corresponding letters.

A. "This work helps the boy to be careful. He notices now when things are out of order. As there are eleven children, we need practical help, and this helps him to give it."

B. "The boy makes what we want."

C. "Being a carpenter myself, I naturally want my boy to learn the trade, and I approve of the course he is taking in school. We are using everything he has made at school."

D. "I realize that drawing and manual training train the eye for observation, and the hand for work. The boy doesn't seem to realize this in his drawing, but he does in his woodwork."

E. "My boy couldn't make anything with his hands before. It has been a great help."

F. "All my boy's work is in use at home. The best result of the work is

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PLATE II. WORK OF PUPILS IN GRADES VIII—IX.

that he is more accurate than he used to be."

G. "Two of my boys have been encouraged to useful work by this woodwork class."

H. "The woodworking has been very useful to the boy at home."

I. "The things the boy makes are all useful."

J. "The manual work is a splendid change from the mental. We use all he makes."

K. "We use everything the boy makes. It is the best course he ever took."

Summary. The parents quoted above understood, without exception, the purpose of the woodwork. Without exception they expressed hearty satisfaction in the results. Such understanding and satisfaction would be certain to make the work occupy a high place in the estimation of the pupil himself.

It would also be certain to make the parents view with respect the objects brought home by the boys from the woodwork class, and as these objects were simple in construction and harmonious in color, the ultimate effect would be to influence the general taste in furnishings. As will be seen by consulting the table of results an influence of this sort would be very desirable.

II. Block Printing Class

Classroom Conditions. The classroom is a large pleasant studio, lighted from above, well equipped, orderly and attractive. A reading corner is supplied with about 100 books and a dozen periodicals on the subject of Art. The work done here is similar in kind and

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equal in quality to that in the schools all over the country. The writer's comments would apply to such a class anywhere, and are not to be taken as criticism of the particular class in question.

The Class. Results of personal interviews with pupils. The boys and girls of this class were all working with the same kind of material—pongee. They had been allowed to choose whether they would apply their block print to material for a table runner, a sofa cushion, or a bag. So of course each member of the class was making one of these three articles. The writer asked each one of them the same questions as those asked of the boys in the woodwork class. Following are the results of these questions:

Results obtained by personal interviews with pupils in Block Printing Class.

Name	Age	Grade	Present Work	Own Idea?	Use	Previous Work	Future Vocation	Education	How helped by this work?
A girl	17	9B	Cushion cover	Choice of 3	Own room	Cushion cover	University	Nurse or writer	I don't know
B boy	14	9B	Cushion cover	Choice of 3	Home	None	University	Don't know	In selecting colors and clothes
C boy	15	9B	Cushion cover	Choice of 3	Home	Table runner	University	Elec. Eng.	I can get finer colors.
D boy	17	9B	Cushion cover	Choice of 3	Home	None	University	Biologist	I don't notice that it helps.
E girl	15	9B	Bag	No Choice of 3	Sewing bag	Pr. Curtains	Normal School	Teacher	I notice scenery more.
F girl	15	9B	Glove case	Yes	Gift	Cushion cover	University	Teacher of D. S. and Art	Makes me notice graceful lines and colors.
G girl	15	9B	Collar and Cuff set	Yes	For self	Table runner	University	Music teacher	Not especially
H girl	15	9B	Cushion cover	No Choice of 3	For Mother	Another Cushion cover	Business Course	Stenographer	I embroider more at home now.
I girl	15	9B	Bag	No Choice of 3	For Mother	Cushion cover	University	Artist	Not especially
J girl	15	9B	Cushion cover	No Choice of 3	Own room	Table runner	University	Teacher D. S.	It helps me very much.
K girl	19	9B	Slipper bag	Yes	For self	Table runner	University	Nurse	Not especially
L girl	16	9B	Cushion cover	No Choice of 3	Own room	Bag	Normal	Prim. Teacher	It helps me in selecting clothing
M boy	15	9B	Table runner	No Choice of 3	At home	Pin cushion	Elec. Eng.		Not especially

Summary of Block Printing Class. The pupils were greatly interested in the process of mixing the paint and applying the design, but in most cases indifferent in regard to the finished article. It was plain to be seen that the choice of article had in most cases been made without reference to home needs.

The Homes. Results of personal interviews with parents. The homes of these pupils were also visited and their parents were interviewed with the following results. As with the homes of the woodwork class, comfort and general harmony of furnishing were graded 1, 2, 3, 4, and 5; 1 referring to the highest degree; 5 to the lowest.

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Results obtained by personal interviews with parents of Block Printing Class.

Parent's Name	Occupation	Probably Occupation of Child	Appearance of home Graded 1, 2, 3, 4, 5 Comfort	Gen. Harmony of furnishings	Visits to School
A	Poultry Raiser	Doubtful	3	2	None
B	Revenue Collector	Doubtful	3	3	None
C	Painter	Engineering	3	4	Occasional
D	R.R. Agent	Doubtful	2	1	For Exhibitions
E	Contractor and Builder	Teacher	5	5	None
F	Minister	Teacher of Domestic Science	2	1	For Exhibitions
G	Farmer	Doubtful	3	2	None
H	Consulting Engineer	Doubtful	1	1	None
I	Consulting Engineer	Business	1	1	None
J	Furniture Dealer	Teacher of Domestic Science	3	2	None
K	Bookstore	Doubtful	3	3	None
L	Dressmaker	Primary Teacher	4	3	None
M	Cabinet Maker	Carpenter	3	2	None

Following are the comments of these parents on the school work. It must be stated that they were not disposed to criticise the school work. They said the children enjoyed it; the results were pretty. It was only after their attention was called to possible practical work that the following remarks were made, in answer to the writer's questions.

A. "The cushion made was superfluous. A 'between-meals' mat for the dining room table was much needed."

B. "The cushion is not of particular use. I wanted pongee drapes for my living room windows."

C. "We had planned to get a mat for the dining room table. He might have made that."

D. "Why don't they make useful things? I have a drawerful of little things like bags, brought from school. I wanted a crash table mat, and was willing to pay for the material."

E. "The bag is very pretty. I put it away in a drawer, and asked my girl why she didn't make a table cover. We need one for the dining room table."

F. "Original designs for their own clothing would be useful. I wish she could have made me a sideboard cover."

G. "Both the table runners my daughter made at school were planned for use at home. I was glad to have them."

H. Evasive answers. "The children bring home lots of pretty little things. They like to make them, and you know one never has too many bags. We are going to move into a large new home, and I tell my daughter she may plan the furnishings for her own room, and make them here at home."

I. Same parent as above.

J. "There is no special use for that cushion from the block printing class. Now I'll show you some of the things my daughter made in the sewing class. She is actually *using* those."

K. "My girl made a slipper bag, and she actually needed one; her work was practical in this case."

L. "We like the cushion well enough, but we didn't need it. We did want a curtain for the front window, but she

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PLATE III. WORK OF PUPILS IN GRADES IX—X (HIGH SCHOOL)

had to use pongee, and that was too thick."

M. "We understand that this work leads up to manual training, so are glad to have the boy take it. Manual training is very helpful."

Summary. Contrast the answer given by G to those of A, B, C, D, etc. In the case of G, the object made in the block printing class has immediate, definite use, and the parent evinced a satisfaction and an understanding of the value of the work. That the same satisfaction might easily have been given in the case of others is shown by the fact that A, B, C, D, E, and F each admitted the need of table mats for some particular table in her house. Now as a table runner was one of the three articles from which the block printing class chose in the beginning, it is strange that the children of A, B, C, D, and E did not make table runners. The fact shows in a striking manner that usually the object is made in school without a thought of whether or not there is a need for it at that time at home, or of the possibilities of individual adjustment of color, size, and shape of the object to suit its ultimate location.

H had no criticism to make, but mentioned incidentally a projected move to a new house, where her daughter would be allowed to plan the furnishings for her own room. Now, if instead of making a bag in the block printing class, this girl had made curtains and other draperies for her new room after having drawn simple perspective views of the room, and studied out a color scheme,

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she would have received a valuable practical lesson that she would have remembered for the rest of her life.

The inability of the pupil himself to tell what is the purpose of drawing and the lighter forms of school art, is a serious hindrance to any lasting results from the training. The writer personally interviewed forty-eight grade pupils, six being chosen indiscriminately from each grade, and asked them the following questions about their drawing: Do you like it? How does it help you? What is drawing for? The answers were so exceedingly vague as to be impossible to tabulate. The usual answer was that they did like Miss —— very much. "Drawing" meant "Miss ——" to them! They did not know what the purpose of drawing is, and hazarded wild guesses, in interrogative form: "To make me an artist?" "To make me write better?" "To teach me to diagram sentences?"

The High School pupils were asked the same questions, and their answers may be seen in the studies here given. The vague and unsatisfactory nature of the answers of the block printing class are especially striking when compared with those in the woodworking class.

The complete understanding of both the purpose and the effect of each piece of work done in a course of training makes the training a lasting factor in the pupil's life. Thorndike makes this plain in his studies of Educational Psychology.* Experiments were made in which the subject was not informed of the purpose of the questions, or of the correctness of his replies. No improvement was noted. Another investigator, guessing the reason for no improvement, made the same experiment only carefully informing the subject both of the purpose in his mind, and of the pupil's improvement, each time. This was found to have a definite mental effect. The element of satisfaction in achieving a known end enabled the experiment to proceed successfully.

The vagueness of understanding of the purpose of much of the school art work is by no means limited to any particular school, but is a condition found everywhere.

*Thorndike, Edward L. "The Psychology of Learning" p. 152. Teachers College, Columbia University, N. Y. 1913

IT IS ONLY BY LABOR THAT THOUGHT
CAN BE MADE HEALTHY,
AND ONLY BY THOUGHT THAT LABOR
CAN BE MADE HAPPY.

Ruskin

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Experiments in Sustained Problems

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.

II*

CONCRETE

THE URN IN USE

IN hunting about for an eighth grade topic which would lend itself to my experiments in providing a sustained or "carry over" problem, I came across a piece of stone imbedded in cement which I had picked from a ruined wall in Pompeii. Immediately concrete suggested itself. I knew this material had been used in manual training classes and I could see no reason why it was not an excellent subject for my problem.

When I announced the topic, I remember there appeared to be little enthusiasm on the part of both teacher and pupils. "What shall we do?" they questioned, for it seemed to them that there were greater possibilities in several other materials. But a given material cannot be the basis for education if the training is to be of lasting value. It should become the outlet for expression only—it is never the aim in itself.

So I started the problem by suggesting its many possibilities for educative purposes. Its early history, its rediscovery, though still inferior to the products of the Romans, its chemical and physical properties, its present uses, etc.

As with the alphabet, of which I have written, all subjects were brought to bear upon concrete. History introduced the great Aqua Claudia, the Colosseum and the ruined walls still existing in England, all built by the Romans during the first century and recording the early use of cement. Our great American achievement, the Panama Canal, produced intense interest through comparison. From this time on there was no questioning as to the possibilities of the subject.

Geography located the countries and established transportation routes, spelling included the new names and words involved, reading produced technical literature of fascinating interest, while language and composition told all about it in living words of the pupils.

Beginning in March the subject carried them without fatigue until the close of school. In fact there seemed barely time to finish all that was finally planned.

Following a preliminary discussion of the material and its uses, the pupils decided that the actual use of concrete in the classroom should consist of the making of a flower urn to be donated to the school. This was in itself a wonderful incentive to the work. Everyone began to hunt for literature on the subject. Current magazines, advertis-

*The first article in this series appeared in the February 1917 issue of the SCHOOL ARTS MAGAZINE.

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ing circulars, trade journals, government bulletins, and books dealing with concrete were brought to class. One boy's father obtained a complete set of manufacturer's samples cleverly put up in glass tubes, while another boy "borrowed" samples from the city street department when "the boss wasn't looking."

Drawing consisted of elevations, plans and working drawings of concrete urns, molds and cores. As the whole scheme was an experiment and as none of us were experts in the mixing of concrete, we finally decided to follow the general plan of work found in one of the magazines. Drawings were made by all the class but the final making was confined to a basement room and given to the boys only. The finished design of the urn was largely copied but the pedestal was entirely original.

Once started on the actual making, arithmetic played an important part. Proportions for mixing sand and cement were learned, the total amounts of material needed were figured and accurate measurements were made for the molds and cores.

It was early discovered that care was extremely necessary in mixing, for when the proportions were not right the dried product crumbled. It was found that inaccuracy in constructing molds produced serious defects in the results. These were but a few of the important lessons learned, lessons which can only be learned by actual doing.

The urn was made in three separate parts, the two handles and the bowl. For the bowl a piece of cardboard served for the mold and a second piece for the core. In pouring, the bottom of the mold was first spread with cement to a depth of about one and one-half inches. Into the center of this a small cylindric plug was inserted which provided a hole in the base of the urn. On top of the center of this base the core was carefully placed. This left a two-inch ring into which more concrete was poured until the desired height was obtained. This was allowed to partially set.

Meantime the handles were poured. Next, a templet with the right curves cut from tin, was securely fastened to a piece of work. When the concrete was still workable the mold was withdrawn and the surface was gradually scraped to the desired shape with the templet. Finally places for the handles were dug and they were inserted and carefully cemented in place. The whole was now allowed to thoroughly dry.

Six urns were completed and then a single pedestal was made, requiring much original thinking, accurate planning and careful handling when pouring the material.

But my task is not to explain in detail the making of concrete products. My purpose is to set forth the results of an attempt on the part of a "regular" grade teacher to provide a subject that would sustain the pupils' interest for a long period of time, a problem so treated that all subjects would play an equal part in its development and the pupils would continually find new vistas which would provide unflagging enthusiasm.

The results more than justified the labor expended in trying out the experiment. A lesson today had a direct bearing upon a lesson tomorrow and while the pupils were educated in the regular subjects, with no more effort than is usually expended, perhaps less,

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A. COMPLETING THE MOLD FOR THE CONCRETE PEDESTAL. BOYS ARE ALSO SHOWN MIXING CONCRETE. *B*. THE FINAL OILING OF THE MOLD IN ORDER TO INSURE CLEAN SEPARATION.

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the greatest of the twentieth century building materials became thoroughly familiar to everyone. And I discovered, with the teacher, that subjects related to real things which are in the end really made and actually used are never lacking in interest; discipline is thrust into the background, and the teacher holds back on the reins and never carries a whip. The teacher's problem is to direct and guide the pupils—there is no need of driving.

My third and equally successful experiment with the seventh grade will appear in a future number. The problem there was "The Book."

Editorial Comment and News

THE FIRST AND THE LAST

IT IS a perfect morning in August 1917. The handsome plumes of the goldenrod glorify the slopes of Booth Hill today just as they did sixteen years ago, when I discovered that saintly stalk which had snatched victory from defeat, and made a drawing of it for the first number of the SCHOOL ARTS MAGAZINE. The magazine was then called The Applied Arts Book. The drawing was signed "Kent," and so was my first article. But my first Editorial was unsigned. Let me quote from it:

"Spend a moment every day with your children in admiring some beautiful thing—a bit of color, a cloud-shadow, a flower, a moth, a verse of a poem, a happy epithet, a rich chord of music, a sweet transition—'Whatsoever things are lovely, think on these things'."

And here I am writing my last Editorial. Every day for two weeks this hour has been haunting my consciousness with the question, What will you say? Here is my answer: I will say just what I said sixteen years ago. "Spend a moment every day with your children in admiring some beautiful thing."

Oh, yes, I remember Stevenson's wise word, "To hold the same views at forty as we held at twenty is to have been stupefied for a score of years, and to take rank, not as a prophet, but as an unteachable brat, well birched and none the wiser." But I am willing to be called an unteachable brat, if need be, for holding to that opinion. Indeed, I am willing to go farther. I affirm that whereas my editorial advice sixteen years ago was based on an opinion, it is now based upon a conviction. The sixteen years have taught me that beautiful things are the *sine qua non*, the *without-which-nothing* of art instruction.

During these sixteen years I have traveled in every state in the Union except one. From the Lakes to the Gulf and from ocean to ocean I have been impressed with the poverty, so far as beautiful things are concerned, of our school buildings.

"But you never saw ours!" I hear somebody exclaim. No; probably not. But I have seen similar schoolrooms: Walls painted in agreeable colors, with a few fine reproductions of famous paintings, and at least one good cast in each room. Such rooms are still rare, however. Too often all the rooms in a given building are tinted alike in crude and inappropriate colors, the few pictures are badly framed and thought-

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A. THE FLOWER URN COMPLETED. *B.* MATERIAL, SHOWING PROCESS OF CONSTRUCTION. (1) CARDBOARD MOLD. (2) WOODEN MOLD FOR HANDLES, CONTAINING ONE HANDLE. (3) TIN TEMPLETS FOR MAKING THE PROPER CURVES ON THE BOWL OF THE URN. (4) URN PREVIOUS TO INSERTION OF HANDLES AND USE OF TEMPLETS COMPLETED.

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lessly hung. And almost universally the decorations, whatever they may be, are disregarded. They are not utilized by the teacher. They do not influence the output of the children. The schoolroom well supplied with immediately useful reference material is as rare as a white blackbird.

"Ah, you have seen my schoolroom!" I hear another teacher say. Yes; I have. I have seen the disheartening walls, the desolate school yard, the wretched ward of the city or the weary landscape of the township about it, and my heart has ached for you. And to you, my brave friend, I have tried for sixteen years to bring something beautiful through the SCHOOL ARTS MAGAZINE. No one knows better than I how completely—or almost completely—I have failed. That failure has been due chiefly to my limitations, I admit. Had I had the genius of a Carnegie or a Rockefeller, plus the qualities I do possess, things might have been different! The fact is the magazine such as it is has never reached you at all. You couldn't afford to subscribe for it, nor could we afford to give it away.

But what I am getting around to say is this: For sixteen years the SCHOOL ARTS MAGAZINE has stood for the enjoyment of beauty, and so far as possible, the production of beauty, every day. It has advocated from the first the observation of the sky, the birds, butterflies, moths, trees, flowers, grasses, pebbles—the beautiful things always available in some measure even in a city slum. It has advocated beautiful school grounds, cared for by the children; beautiful schoolrooms, enriched every year by the efforts of the children themselves; collections of beautiful objects, such as mounted specimens of insects, shells, minerals, tiles, textiles, prints, etc.; a collection of beautiful school work, local and foreign (secured by exchange) for the guidance and inspiration of every fresh relay of children.

Through the generous co-operation of such business houses as the Joseph Dixon Crucible Company, the American Crayon Company, the American Type Founders Company, the Keystone Type Founders Company, the Sherwin-Williams Company, the Prang Company, the Ritter & Flebbe Company, Curtis & Cameron, The Knapp Company, the Milton Bradley Company, and a few others, we have been able to furnish occasional reference material of fine quality for immediate use by the children in their school work.

THE SCHOOL ARTS MAGAZINE has *tried* to secure the co-operation that would have given to the schools color prints of the best textiles, tiles, vases, jewelry, clothing, manuscript pages, etc., in our art museums; halftones of the best American architecture, and handicraft; color prints of the best American interiors, mural decorations, paintings and illustrations; and mounted samples of fine textiles, wall papers, etc.; examples of the best toys, furniture and other objects of use in the home

The children need to see beauty in common things, and to achieve beauty in their daily work. They may assemble for years in a splendid hall with a mural decoration by Blashfield, flanked with a reproduction of the Parthenon frieze, and yet see nothing to condemn in the chambers of horrors where they sleep at night. They may sit all day in the presence of Abbot Thayer's

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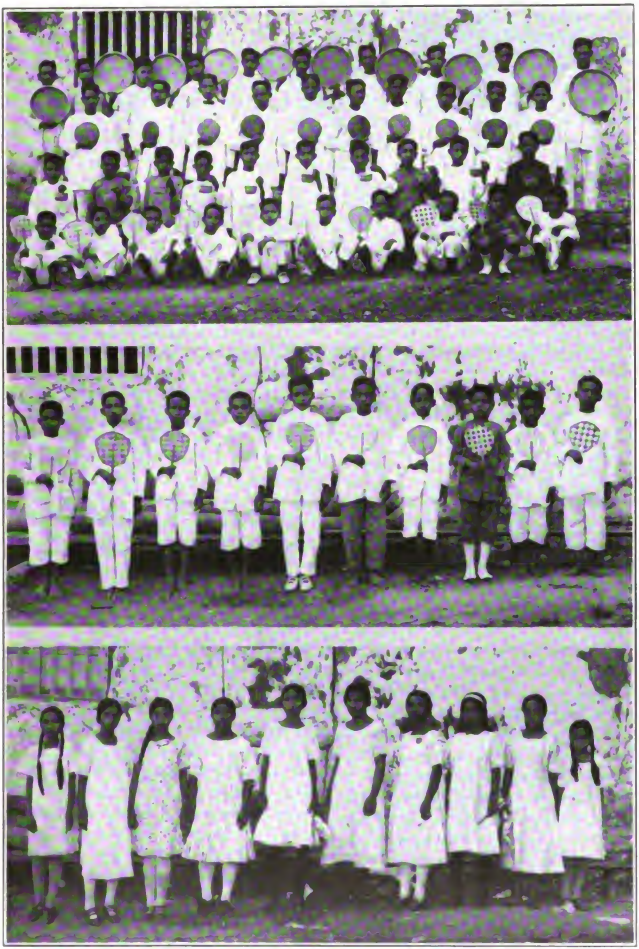

PUPILS WITH THEIR OWN HANDIWORK. LINGAYEN CENTRAL SCHOOL, PANGASIMAN, P. I.

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"Charity" or Palmer Veccio's "Saint Barbara," and still wear complacently a flounced skirt or a cerise waist. They may be led to admire a medieval illuminated manuscript in a museum, and then produce a theme about it so badly spaced, so illy written, and so carelessly handled as to be a disgrace to everybody concerned. An "art education" which permits all this is vain and impotent. The art education of the future will insist on excellence in ALL school work, on orderly arrangement, harmonious coloring, and admirable technique, in ascending degrees of perfection, from lowest grade throughout. It will insist on appropriate school costumes, and personal harmonies of color, not only in the primary grades but in the high schools. It will insist on the use of projects in each grade of vital significance to the pupils of that grade, projects within the pupil's grasp, projects which promote growth in intelligence, taste, and skill. It will insist on school collections of the best in every phase of applied art with which children may be made familiar, that by seeing the best and emulating the best, their own work may become better.

What the School Arts Magazine needs is the support of a Foundation for Art Education. We have Foundations for promoting public health and public intelligence. Why not a Foundation for promoting public taste? Our art museums are splendid, and they are ambitious to be more widely useful. They are reaching out a helpful hand to children. But how few museums we have! What a small percentage of the people and what a very small percentage of the school children of the country they reach! And how far above the heads of common people is the art they display! We need a Foundation that will enable us to put into the schoolrooms of the United States reference material that will open the eyes of boys and girls to the beauty of nature, and to the possible beauty in school work, and in personal and home furnishings of every kind, made by hand, made by the machine and enriched by hand, made through the utilization of the thousand and one things produced by the marvellous machinery of our wonderful time.

Babylon the Great is falling before our eyes. The Imperialistic Ideal, which gave birth to kings and emperors, and lords temporal and spiritual, to families with Divine rights, and vested interests, has had its day. The Democratic Ideal is coming to its own. The great art of the world,—temples, cathedrals, palaces, period furniture, vestments, robes, crowns, monumental sculpture, altar pieces, portraits, all the art treasured in museums,—has been produced in the past for the favored few, for those to whom the operation of the Imperialistic Ideal has given supreme power. The art of the future is to be as never before an art of the people, for the people, and by the people. To foster the development of such an art has been and ever will be the policy of The School Arts Magazine. But a democratic art can never be promoted by imperialistic methods. Every possible factor must be co-ordinated for the common service. Every schoolroom must be enlisted, equipped, and inspired for the conflict with ignorance *and ugliness*, that *Beauty for the People* may triumph in our land.

Henry Turner Bailey.

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ANIMALS AND BIRDS WHICH REAPPEAR IN THE READING OF PRIMARY CHILDREN AS DRAWN BY FIRST AND SECOND GRADE CHILDREN, SPRINGFIELD, MASS. CRUDE AS THEY APPEAR THEY ARE HONEST AND INTELLIGENT RENDERINGS FROM LIFE, FULL OF SPIRITED ACTION.

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DR. ARTHUR D. DEAN, formerly Director of the Division of Agricultural and Industrial Education, State Education Department, Albany, N. Y., is actively engaged as Supervising Officer of Vocational Training in the Military Training Commission.

DAYTON S. HAWKINS, Specialist in Agriculture, has been appointed Director of the Division of Agricultural and Industrial Education, to succeed Dr. Arthur D. Dean. Mr. Hawkins has recently been appointed by the Federal Board for Vocational Education as Assistant in Agricultural Education to work with Dr. Prosser who is in direct charge of the work of organizing plans for administering the Smith-Hughes funds.

A SUMMER SCHOOL was successfully held at the State College for Teachers, Albany, N. Y., for the first time this summer. A Department of Fine Arts, offering a course in art principles and criticism and a course in general teaching methods, registered forty-seven students. The courses were carried on by Mr. Royal B. Farnum, Specialist in Art Education for New York State.

E. W. BOSHART, principal of the high school at Binghamton, N. Y., formerly Director of Industrial Education at Mount Vernon, N. Y., has been appointed principal of the West Technical High School at Cleveland, Ohio.

THE VAN SLOUN SCHOOL of Painting and Illustration is a new school in San Francisco operated on the same principles as the Art Students League of New York. Mr. Van Sloun who heads the school was formerly head of Drawing and Painting as well as Illustration in the California School of Fine Arts. It was through his instruction and the direction of the former school director that this school captured the "lion's share" of the Art Students League's annual scholarships during the past four years. A school that combines business management with artistic training has proven a success in New York and the western students of art should do equally well. In fact such a combination would give many an art student a good balance.

A HAPPY AFTER RESULT of the U. S. Survey of Schools in San Francisco of which Henry Turner Bailey headed the Art Section, is the establishment of an endowment fund for the purpose of giving service to the art teachers of the Pacific Coast, assisting them in vocational arts. Traveling exhibitions that will be of great benefit to all teachers but particularly those in isolated districts are being made up. An information bureau to be composed of members who are specialists in their fine or applied art subject, who will give free advice and guidance to applicants is another feature. From time to time personal visits will be made to schools to guide the correlation and establishment of art subjects in schools. The fund is given by a private party whose name is to be withheld. The service is to be directed by Pedro J. Lemos.

MRS. CYRUS E. PERKINS, chairman of art department for the General Federation of Women's Clubs, has prepared and issued to the State Chairmen and through these to all local women's organizations, a leaflet of suggestions intended to guide and stimulate art work throughout the country. These suggestions are so timely and so much to the point that they are here given to assist in their publicity.

THE PRANG EXAMPLES of Historic Ornament would make invaluable alphabeticon material. The Plates are just the right size for the alphabeticon mounts. Many of them are reproduced in color and all are very attractive. Each sheet gives several examples of the ornament of the period which it portrays.

INDIAN PICTURES somewhat similar to the reproduction of "Juan Domingo and the Bread Jar" published in the June issue of this magazine may be had in sets (nine different subjects) by any teacher who will send a dime to F. A. Wadleigh, Passenger Traffic Manager, Denver & Rio Grande Railroad Co., Denver, Colorado. These are beautiful sepia prints of paintings by members of the Artists Colony at Taos, New Mexico and are well worth having for use in any schoolroom.

SEARCHERS FOR LIGHT on the subject of Color should send for the Handbook & Catalog of Materials for the Munsell Color System. Wadsworth, Howland & Co., Boston, Mass., the manufacturers of this material, have recently issued catalog No. 7 which contains a good deal of information about color science.

(*Continued on page 96*)

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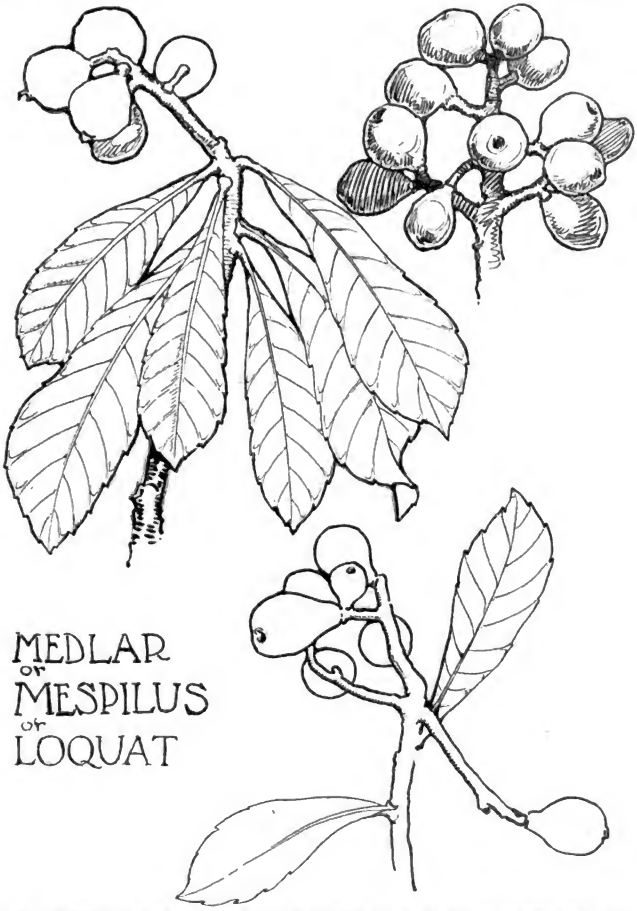

PEN DRAWING of the Medlar or Loquat, a delicious fruit of brilliant orange-yellow color with handsome dark green leaves. By Ellsworth Woodward, Newcomb College, New Orleans, La.

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Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.
THE EDITOR.

BITING THE APPLE, A HALLOWE'EN GAME. REPRODUCED FROM A PHOTOGRAPH COPYRIGHTED BY MARY H. NORTHEND, SALEM, MASS.

HALLOWE'EN SPORTS, although they come at the end of the month, monopolize more than their share of attention. The old games and tricks have their innings again with every fresh relay of children. Such games as bobbing apples in a tub of water, biting swinging apples, seeing one's fortune in a mirror, masquerading, and parading with pumpkin lanterns, offer opportunities for written descriptions, illustrations, and design which primary teachers should not overlook. On this page and the next are photographs which will serve as source material for interesting silhouettes in ink or in colored papers.

COLUMBUS DAY will demand its share of attention. Back numbers of the SCHOOL ARTS MAGAZINE will furnish abundant material for interesting projects for every grade involved.

MECHANICAL PROBLEMS must not be overlooked in these lower grades. On pages 75 and 77 are many interesting and useful projects which have been worked out by teachers in Philadelphia under Mr. William A. Mason, the Director of Drawing. These will furnish abundant material for elementary constructive work during this month. Such problems should not be given arbitrarily, but so far as possible in relation to school work and to the children's interests at home.

ILLUSTRATIVE WORK in connection with the language lessons is always in order. On page 79 are a few examples of animal and bird drawing by primary children, Springfield, Mass. Here is a note about such work kindly furnished by C. Edward Newell, the Director of Drawing:

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Illustrative Drawing for Primary Pupils. It is sometimes claimed that young children should draw entirely from imagination, illustrating such incidents as they themselves may choose or imagine, the interpretation to be according to the child's own fancy. This method may be excellent for the natural development of the child and should doubtless be encouraged. Many interesting and spontaneous drawings are thus made, drawings that are full of accidental charm and freedom of expression. But it is our mission to eventually lead the children to form proper habits of drawing, in other words, to express themselves as correctly through the medium of drawings as they correctly express themselves through the medium of English. As we watch the progress of a young child he adds in reading one word at a time to his vocabulary; in spelling he adds one syllable at a time; in numbers he adds new combinations of figures to his vocabulary. For a period his education seems to be a gradual gaining of larger and more varied powers of expression. Granting this to be true, we will try to help the child to draw better the crude symbols that he may need to use in his undirected illustrative sketches.

Select but one incident at a time for illustrative purposes. Use short sentences in drawing. In as far as possible, encourage children to draw in mass, teaching them to express themselves quickly. Do not prohibit outline that is later filled in, but encourage mass drawing. At first use one color, later a variety of colors. In developing this vocabulary of symbols for use in drawing story-telling pictures, such figures as a boy, a girl, old man, old woman, cat, dog, goat, hen, wolf, bear, pig, house, windows, door, stove, basket, broom, and trees, are the most essential elements. These characters, figures, and objects occur repeatedly in the primary grade reading and oral language work.

Fold a sheet of 9" x 12" drawing paper on its diameters. Drawings may be made in each of the four sections on both sides of the paper. Select from among the independent efforts of the class one character or figure that is not drawn to their satisfaction. Re-draw this before the class, using paper or a blackboard. Allow the children to watch while you, as teacher, make the drawing. It is absolutely essential that the teacher draw with the class, both as an inspirational leader and to show them the "how" of drawing. The same object or figure may be repeatedly drawn or it may be changed. This work develops into a most satisfactory type of occupation or seat work and during this time allows of the utmost freedom, but always demands improved expression.

Note the individuality of expression in the interpretation of the symbols in the illustration, page 79.

With children of the first grade no background or setting should be drawn for the incident pictured. Simple flat tones that represent the sky, hills, road-way, or floor should be used. Avoid fatiguing the pupils with the drawing of elaborate backgrounds or settings for their illustrative sketches.

BOY WITH A PUMPKIN HEAD READY FOR HALLOWE'EN ADVENTURES. FROM A PHOTOGRAPH COPYRIGHTED BY MARY H. NORTHEND, SALEM, MASS.

CROSS STITCH EMBROIDERY. Some of the most progressive and thoughtful supervisors of drawing in the United States are finding increasing satisfaction in cross stitch embroidery for the lower grades. Some of the best work recently secured comes from teachers in Baltimore, Maryland, under the direction of Miss Irene Dysart. The best work available for this issue, however, comes from Springfield, Mass. Three designs drawn on squared paper together with their working out in embroidery are shown on the next page.

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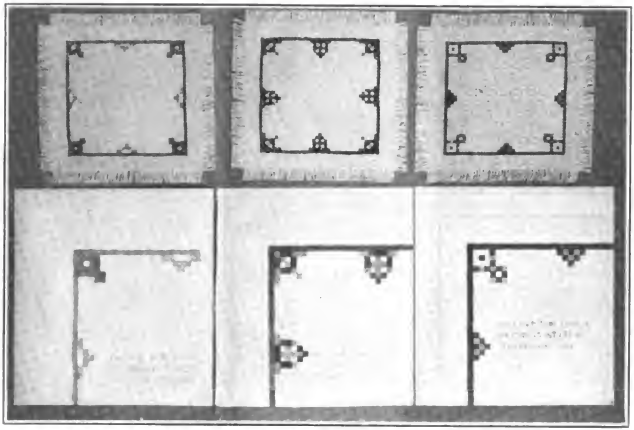

DOILIES WORKED IN CROSS STITCH EMBROIDERY BY PRIMARY PUPILS, SPRINGFIELD, MASS.

HALLOWE'EN ILLUSTRATIONS. By the time children reach the fourth grade they are ready to achieve such pictorial compositions as those shown on page 86 which came to us from Miss Alice Ketchum, Kalespell, Montana. The originals were in four tones of colored paper. The decorative border which occurs on the same page is anonymous.

PLACE CARDS will be in demand for the fall festivities. A new and attractive variety of place card comes to us from Miss Rosa B. Griffith of Terre Haute, Indiana. Four variations of the same motif are shown in the illustration on page 87. The diagrams to assist in the making of such favors are given on the lower part of the page. About these Miss Griffith gives us the following directions:

Steps in making Place Cards. (1) In all measuring cut the patterns from the regular drawing paper. From these cut the tissue paper.

(2) Measure, cut and fold the piece 1½" x ⅝" into eight equal parts.

(3) Measure, and cut the pattern 1½" x ⅝" and draw the shape of one petal.

(4) Place this form on the folded piece, and cut the eight petals at once.

(5) Measure and cut pattern 1½" x ¾". Cut two pieces for the center, one brown and one orange. Fold these together on long axis. Fringe the long edges.

(6) Using an eight-inch green wire, bind centers firmly on dotted line, wrapping wire around twice.

(7) Place petals around the center by binding one on at a time with green thread. Finish binding by one firm wrapping of the wire.

(8) Measure and cut the square ⅜" x ⅜". Place ⅜" radius on compass and inscribe a ¾" circle. Cut two green circles, notch on edges. Cut tiny hole at centers, and slip over wire to base of flower. Paste in place.

(9) Measure, cut and draw the pattern for the leaves. Cut from green tissue. Tie with the wire on dotted line. Wrap wire twice around the base of the leaves. The leaves should be tied 3½" from the flower.

(10) Mount on a card 1¾" x 3½", by running the wire through perforations in the card ¼" and ¾" from the left edge. Wrap the wire back around the leaves, and let the loose end be a root.

PLANT LIFE should not be neglected in October not only because some of the late fall flowers are especially beautiful but because the seed packs of every kind furnish ideal subjects for observation for drawing and for adaptation to design. On pages 81 and 85 are to be found some drawings in pen and ink by Ellsworth Woodward of Newcomb College, New Orleans, worthy of careful study not only for the good drawing involving the application of perspective principles but for the technique. While the medium was pen and ink the rendering in line is so graphic that it will serve as a

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PEN DRAWING of the Wild Jasmine, a southern cousin of the white flower famous in song and story. Drawn by Ellsworth Woodward, Newcomb College, New Orleans, La.

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DECORATIONS IN CUT PAPER INVOLVING HALLOWE'EN MOTIFS.

model for pencil outline. The plates will give to the boys and girls of the South fine renderings of their own beautiful nature material.

USEFUL OBJECTS should have a place in the work of the month. In the Philippines where the public school program is unhampered by tradition, and the teachers see their task with startling clearness, the work in handicraft frequently outruns in excellence work of corresponding grade in this country. On page 73 are three groups of children. (Top Row) Grades I, II, III, and IV from front to back, with one article from the course in handweaving. (Middle Row) Boys of Grade I with the bamboo fans they have made as a part of their course in handweaving. (Lower Row) Girls in Grade III wearing the garments they have made as a part of the course in plain sewing. This information was furnished by Mr. Luther Parker, one of the Government Commissioners, with headquarters at Lingayen.

APPLIED DESIGN. The fall material should be utilized in every possible way. Pupils of the Chestnut Street Junior High School, Springfield, Mass., have called their school paper "The Chestnut Burr" and have designed a heading which is reproduced on page 90. The pupils of Newcomb College sometimes use the seed packs in decorative borders such as those shown on page 90. Such work is always possible when the pupils understand the principles of design.

PRINCIPLES OF DESIGN should be stated, illustrated, applied and discussed every day, in all school work. Plates such as that reproduced on page 89 by Pedro J. Lemos of Leland Stanford University, Palo Alto, California, are invaluable for reference. In the Junior and Senior High Schools the pupils should be required to make such plates, copying the original in the Junior and devising new illustrations and applications of the principles in the Senior years. In case the pupil cannot draw with precision and speed, the illustrations might be discovered and clipped or traced and pasted upon the sheet. Really there is no excuse for a boy or girl to be allowed to graduate from a high school without a working knowledge of the fundamental principles of design as applied in dress, in house furnishing, and in common objects of use, and in what may be called outdoor art,—that which makes for beautiful towns and cities.

DECORATIVE POSTERS seem to be in ever-increasing demand. On page 93 are four posters in colored paper by pupils under the direction of Miss Elizabeth W. Shannon, Warrensburg, Missouri. These are made entirely of cut paper. But patriotic posters are in great demand just now, and as an aid in producing them a fine pen drawing of a dignified figure by James Hall is reproduced on page 92,

(Continued on page 90)

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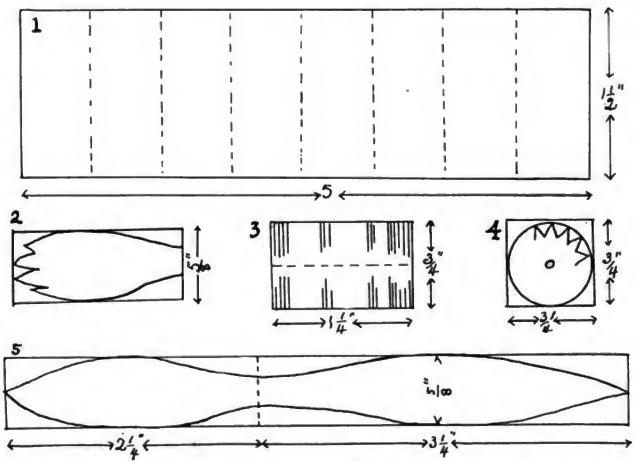

PLACE CARDS with paper flowers as made by Miss Rosa B. Griffith, Terre Haute, Ind. (1) For petals, fold into eight equal parts. (2) Petal. (3) Two ¾ x 1¼ in. for the center. (4) For base of flower, two. (5) Pattern for leaves.

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THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, BIRD LIFE 13.

¶In the upper right corner write the specific subject. For example, ROBIN.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1-38-40, for it might be needed in such *School Topics* as Nature Study or Literature; it is a good example of *Decorative Arrangement;* and it is a good *Color Study*.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics
2 Illustration
3 Transportation
4 Object Drawing
5 Photography
6 Landscape
7 Picture Study
8 History of Art
9 Natural Forces
10 Plant Life
11 Fish Life
12 Insect Life
13 Bird Life
14 Animal Life
15 Human Figure
16 Sand Tables
17 Clay Work
18 Paper Work
19 Weaving
20 Sewing
21 Costume
22 Embroidery
23 Lace Work
24 Stencil Work
25 Block Printing
26 Basketry
27 Leather Work
28 Geometric Drawing
29 Working Drawing
30 Woodwork
31 Metal Work
32 Machinery
33 Interior Decoration
34 Architecture
35 Borders
36 Surface Designs
37 Rosettes, Florettes
38 Decorative Arrangement
39 Principles of Beauty
40 Color Study
41 Symbolism
42 Lettering
43 Advertising
44 Holiday Projects
45 Calendars
46 Cover Design
47 Poster Design
48 Bookplates
49 Printing
50 Bookbinding

Advertising.....43
Animal Life.....14
Architecture.....34
Basketry.....26
Bird Life.....13
Block Printing.....25
Bookplates.....48
Bookbinding.....50
Borders.....35
Calendars.....45
Clay Work.....17
Color Study.....40
Costume.....21
Cover Design.....46
Decorative Arrangement 38
Embroidery.....22
Fish Life.....11
Geometric Drawing.....28
History of Art.....8
Holiday Projects.....44
Human Figure.....15
Illustration.....2
Insect Life.....12
Interior Decoration.....33
Lace Work.....23
Landscape.....6
Leather Work.....27
Lettering.....42
Machinery.....32
Metal Work.....31
Natural Forces.....9
Object Drawing.....4
Paper Work 18
Photography.....5
Picture Study.....7
Plant Life 10
Poster Design.....47
Principles of Beauty.....39
Printing.....49
Rosettes and Florettes.....37
Sand Table Work.....16
School Topics.....1
Sewing.....20
Stencil Work.....24
Surface Patterns.....36
Symbolism.....41
Transportation.....3
Weaving.....19
Woodwork.....30
Working Drawing.....26

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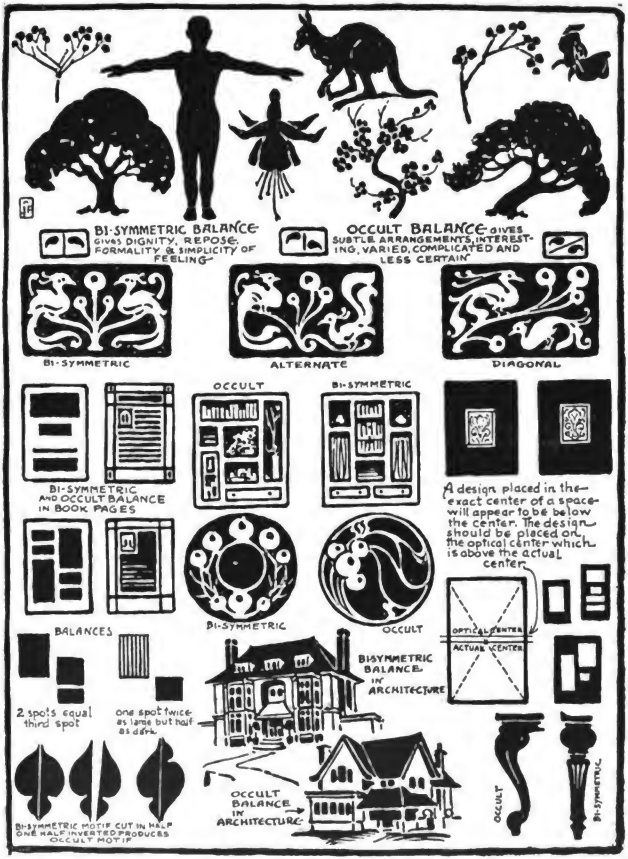

BALANCE is either *evident*, (bi-symmetric) or *occult* (not bi-symmetric). A standing human figure is in evident balance in front view, and in occult balance in side view. Balance of one sort or the other is the law controlling the arrangement of parts in every work of art. It should never be disregarded. Drawings by Pedro J. Lemos.

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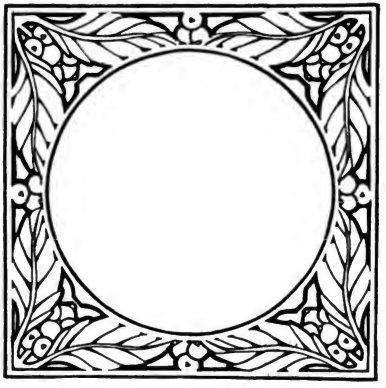
THE CHESTNUT BURR

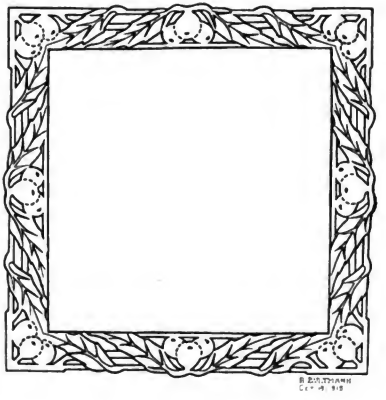


band below the capital three blackberries appear. A comparison of this capital with a Roman Corinthian will prove instructive. Is the ornament better related to the form of structure in the capital or on the shaft? Which horizontal molding seems to be in better proportion to the ornament? Is the spilling over of the ornament upon the wall from the capital or from the shaft the more successful? Is the contour developed by the foliage masses above, better or worse than that below? What constitutes *style* in ornamental foliage? In which part are the laws of *radiation* and of *rhythmic measures* the better exemplified?

Such handbooks as Meyer's, Speltz's, and Lewis F. Day's,

and on the opposite page two vigorous eagles by H. Pitz of the Pennsylvania Museum School of Industrial Art, Philadelphia, Mr. Leslie W. Miller, Principal.

HISTORIC ORNAMENT furnishes ideal subjects for decorative pen rendering. The foliated capital reproduced on page 95 from Muerer's *Origin of Ornament*, a book that should be in every high school library, offers an example of vigorous drawing, that will repay careful study. The foliage is a late development from the soft acanthus of the Romans. The lobes of the original leaf have become separate leaves resembling, remotely, the leaves of the low bush blackberry or dewberry. In the ornamental



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BRUSH DRAWINGS of eagles by H. Pitz at the School of Industrial Art, Pennsylvania Museum

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will furnish admirable pen rendered historic forms for practice in copying and for establishing in the minds of pupils standards of taste and pen technique.

The value of learning to draw with the pen is twofold. First, there is the educational value of the medium. None, unless it be the etcher's needle, is so purely a linear tool. Pencil, crayon, and charcoal partake of the character of the brush. They allow of laying in a value light or dark. But the pen is a means of drawing lines only, and is uncompromisingly the tool for the sharp dilineation of shapes. The grays must be obtained by drawing lines at different distances apart, but the lines are always in evidence. Therefore the study of pen drawing is essentially the study of *line*, and in learning to draw with the pen one learns, as in no other way, to appreciate precision of draughtsmanship and that beauty of line which is so important a factor in the graphic arts.

The practical value of pen drawing lies principally in the fact that it can be reproduced at a reasonable price by means of zinc etching or photo-engraving. It is therefore the best medium to use in connection with printing. A pen drawing, moreover, because it is linear, may be made to harmonize with type better than a drawing in any other medium.

The making of pen drawings for reproduction and use with type has come to be a common problem in schools where printing presses are found, and the use for such pen drawings is manifold. There are, therefore, good reasons why pen and ink should be made a part of a high school course. Its continued use in the field of commercial design and illustration in these days of photography indicates the appeal which linear art makes to the eye. The inherent charm of a pen and ink drawing insures its lasting place in the fields of fine and applied art.

HISTORIC COSTUMES are reproduced on page 97 from pen drawings by Eudora Sellner, Instructor of Drawing and Costume Design at Drexel Institute. These drawings may be depended upon as historically correct. They may be copied as notebook illustrations, enlarged and colored for use as charts for class study, made the basis of actual costumes for use in pageants, tableaux, etc., or taken as suggestions for modern dress design.

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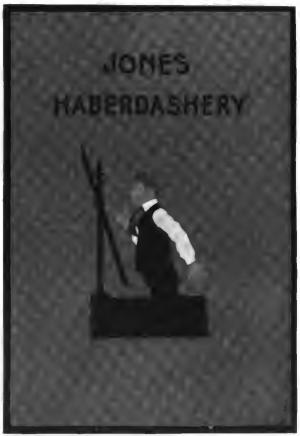

FOUR POSTERS in cut paper by pupils under the direction of Miss Elizabeth W. Shannon, Warrrensburg, Mo.

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Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased from the Davis Press, 25 Foster Street, Worcester, Mass.

MACHINE DRAWING is the title of a new book on this subject prepared in the extension division of the University of Wisconsin, by Ralph W. Hills, instructor in mechanical drawing. Published by the McGraw-Hill Book Company, Inc. "The material in this volume is the first half of the instruction papers. . . . The second volume will be devoted to the more specialized lines of work." The author avoids needless technicalities and begins at once with "real drawings." He allows pupils to use the T square as a straight edge, when cutting paper with a knife, revising "the lower edge" to be sure, but not making the point emphatic. He pays no attention to perspective effects when sketching freehand, and but little to pleasing arrangement of sheet. It is a reliable guide to *mechanical* drawing. Coming from a university it should have set a standard at least a little higher than that of the best technical high schools. *Our price postpaid,* $1.10.

A helpful volume for the country teacher is THE RURAL SCHOOL FROM WITHIN, by Marion G. Kirkpatrick, B. S., Ph. D., of the Kansas State Agricultural College, published by J. B. Lippincott Co. The writer has woven into a story of his own school experience pedagogical principles and practical suggestions. From the first paragraph to the last it is constructive. Mr. Kirkpatrick believes in the rural school and that through it many of the social problems of the country may be solved. Managing Girls, Managing Boys, Managing the School Board, Rural Community Interest, Training for Leisure, A School Responsibility, Mistakes, are some of the chapter titles. The book gives a sound and helpful philosophy to all. *Our postpaid price, $1.35.*

THE STORY OF TEXTILES, by Perry Walton, a handsome volume of 275 pages with forty-eight illustrations, presents "a birds-eye view of the history of the beginning and the growth of the industry by which mankind is clothed." It is a book for those weavers and teachers of weaving who believe that their craft has cultural values. Such people will find this book, a pioneer in its field in America, a fascinating and instructive volume. Emphasis is placed on the development of weaving in England and America "because in these two countries originated the inventions that have brought the industry to its present efficiency, and in them also was evolved the factory system which has so greatly revolutionized social life in England and America." Something of the lives of the great promoters of weaving is given—a much needed element in the better teaching of handicraft. The Story of Textiles was compiled and written for Mr. John S. Lawrence of Boston, Mass. It may be had only through the Walton Advertising and Printing Company of Boston, at $3.00 per copy.

A ROMAN ALPHABET AND HOW TO USE IT, by Frank Forrest Frederick, Director of The School of Industrial Arts, Trenton, N. J., covers an entirely new field the author affirms. "There are many good works on lettering, but they are, almost without exception, beyond the grasp of the beginner, and in no work is the beginner told *just how to use an alphabet.* It is this information which the beginner needs, and must have, to do good lettering from copies, and finally to develop a style of lettering of his own." In this pamphlet lettering has been reduced to a system by which those not naturally gifted with the ability to letter well can learn to letter excellently. The author applies "perhaps for the first time, the geometric proposition that lines drawn parallel to one side of a triangle divide the other two sides proportionally. This makes it easily possible to place any number of letters in a given space which is, of course, a great advantage, especially to the beginner who otherwise would have to carry on endless experiments." Mr. Frederick advocates the use of cut-out letters grouped or designed and then drawn.

The system advocated is sure to yield results that are "not too bad." The finest lettering always in the last analysis dependent on the personal taste and skill of the craftsman, lies just beyond the horizon of this booklet. Price 75 cents, with 40% discount if ordered in quantities from the author, School of Industrial Art, Trenton, N. J.

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A FOLIATED CAPITAL with supplementary ornament upon the upper portion of the shaft, from the Cathedral of Rheims. Reproduced from Muerer's *Origin of Ornament*.

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CURRENT ITEMS *(Continued from page 80)*

AMERICAN HISTORY PLAYS FOR SCHOOLS AND IMMIGRANTS. The Women's Education Association of Boston offers, for use in schools, social centers, evening schools, or any club or settlement where efforts are being made to Americanize the foreign born, four plays illustrating salient points in American history, and depicting, as far as possible, American ideals. They are suitable for the upper grammar grades, high schools, or even groups of adults; are simple in construction, and demand little scenery. Most of them can be given on platforms, though scenery and lighting add much to their effectiveness. They were written, under the direction of the Association, by Esther Willard Bates, and have been produced before groups of Syrians, Italians, and Poles.

The Association, in order to further the work begun in Boston, offers them for production without royalties or any fees, save fifteen cents per copy to cover the cost of printing or typing. The first is already available and the others will be ready early in the fall.

Christopher Columbus, four episodes, published in English and Italian, suitable for production on Columbus Day. Cost of entire set, 15 cents.

In preparation: The Pilgrim's First Thanksgiving Day, two episodes, 15 cents each. Two Episodes from the American Revolution: The Evacuation of Boston, and Washington at Valley Forge, 15 cents each. The Shadow of a Great Man: Two Episodes of Lincoln's Day, 15 cents each.

Copies of any of the above plays, or further information may be obtained from Miss J. M. Campbell, Free Public Library Commission, State House, Boston, Massachusetts.

A NEW TYPE OF HANDICRAFT has recently been originated by Stewart Hartshorne, a member of the Boston Arts & Crafts Society. This is the "Braid-Weave Rug Industry" and is a new method of making rugs. It has been found of considerable scientific and commercial value in the industrial and trade schools which have tried it and has proven very successful in the numerous schools for the deaf, blind, and crippled which have adopted it. Further information regarding the industry may be had by writing to Mr. Hartshorne at 90 Westland Avenue, Boston, Mass.

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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Published by THE DAVIS PRESS, INC.
25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Bretano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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A PAGE FROM A CALENDAR, PRINTED IN FOUR COLORS FROM WOOD BLOCKS, DESIGNED AND CUT BY GUSTAVE BAUERMAN, WYOMING, N. Y., FOR THE PACKARD AUTOMOBILE COMPANY.

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 3 NOVEMBER, 1917

The Editor's Outlook

ANNA L. COBB

IN an address recently given before a convention of artists at our National Capitol, a Legislator uttered the following truism: "Now the man of all men who makes outward and visible signs for generations to come of the achievements of generations that have gone is the Artist, so that in a certain sense he is the highest expression of the civilized mind."

This statement causes us to pause and to contemplate retrospectively, also to question anxiously: How shall the generations to come interpret the civilization of today? Will what survives of the Art of today reveal to them the whole or only some aspects of the violence of the conflict now raging, express anything of the unrest or uneasiness preceding it, or suggest the causes which precipitated it? Will any picture, decoration or cartoon convey a hint of the efforts made to avoid it or of the hopes held that it may eventually prove a winning fight against wrongs which will terminate in the triumph of the right of humanity at large to possess liberty and to enjoy happiness?

It is obvious that estimation of the quality of our civilization and judgment as to the adequacy of our art expression must needs be left to succeeding generations. We need not therefore make any attempt to answer any of the above questions, even though we may feel constrained to do so in an effort to save our self-esteem and complacency.

It is also obvious that the expedient course to pursue is not to look backward at this point of our progress but rather to look forward in order to obtain a clear conception of the consequences of this cataclysmic conflict so that we may compute with some degree of certainty the kind and amount of energy necessary to offset the damage done and to make ready for the tremendous demands that will be made upon us, inventively and technically, when the days of economic competition return.

Perhaps at no time in human history has the wisdom of co-ordinated endeavor toward a desirable goal been better exemplified than in the co-operation now existing between allied nations for the consummation of a victory that will bring with it as compensation the coveted blessings of a permanent peace and prosperity. When possessed, however, the preservation of these benefits will make the same demands upon the intelligent co-ordination of our collective talents that the

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acquisition of them is making upon our ingenuity. It will be imperative that scientists, financiers, mechanics, and artists work together intelligently and sympathetically if we are to justify our faith in the democracy for which we are battling and if we are to prove the sincerity of the social ideals upon which we have builded this democracy. Even to the short sighted of a short time ago the expediency of the first three groups working together for common interests would have been perfectly obvious; to most people nowadays, however, the inclusion of the artist group seems essential to a perfect popular service, even if the matter is viewed solely from the economic point of view. The economic and social conditions which will mark the new era in history now being ushered into existence by the present conflict will of necessity be dominantly industrial in type. The requisites for rehabilitation and reconstruction will force this characteristic on the economic situation. The large humanitarian concept of universal democracy which was generated by and emerged out of the first shock of battle and which was crystalized by understanding into a well defined principle worth the energy of war to propagate and to perpetuate, will undoubtedly stamp upon the coming era a spirit of service to the state and a sense of responsibility for the individual that may eventually evolve into a perfect civilization. The survival of this ideal spirit, born of noble emotions, and strengthened by heroic actions, will depend entirely upon the co-ordination we make of our intellect, morals and art with our material needs. The survival also of our economic independence, not to mention supremacy, will depend upon the same discriminating adjustment.

The propaganda, therefore, for the need of art in industry for social, economic and political reasons cannot be preached too emphatically nor too insistently. Educators have started the movement on a sound and sane basis by making a strong appeal to the keen business sense of the country; they have made a forecast for merchants of the kind and intensity of the competition they are likely to meet in the markets of the world when peace permits the revival of general trade, and have directed their attention to one wise way by which interest in their wares may be excited and a demand for them created and maintained. Writers for a decade past have been calling attention to the fact that the addition of the quality termed art to a manufactured object greatly increased its value as merchandise. This fact is verified by both reason and experience. A slow spreading certainty, therefore, is developing out of the suspicion on the part of manufacturers and merchants that what was a subtle but strong influence in successful trading is actually a fundamental necessity to efficient and profitable business.

Consciousness, therefore, that Art should be a distinguishing quality in the everyday commodities which we barter and trade both at home and abroad has been aroused. Its need to the individual for complete and satisfactory living has long been acknowledged but now a lively awareness of its need as a national asset for trade stimulation and protection has been excited. The producer's summons to artists for aid, though still feeble, grows increasingly audible in their

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attempt to meet the expected demand of consumers for aesthetic as well as practical satisfaction in their purchases.

How will supply answer demand? Fortunately, at no time in history have artists been so understanding of the peoples amongst whom they live, so comprehending of their common interests. It should therefore be a comparatively easy task to organize our concerted efforts in the cause of industrial re-construction so that a condition somewhat analogous to that existing before the time of the Italian Renaissance can be revived. It is true that the relationship will have to be different in both plan and process, but if the purpose of *attainment of happy living* by means of labor is kept conspicuously within our calculations the right adjustments will inevitably occur.

How are we to provide the artists? We cannot revert to the old scheme of importing and superimposing borrowed art upon industrialism nor should we desire to do so; that method has too long been destructive of any impulse toward the creation of American types of art expression. Confidence likewise in our ability to develop distinctively in art has been crushed because a strong though perhaps unintentional propaganda has been successful in creating the impression that we could not. Any assertion to that effect has absolutely no foundation in fact nor in reason. Surely America has no poverty of either initiative or inventiveness. America has, however, been culpably indifferent to the outward evidence of its inward spirit in things industrial. It has, moreover, pauperized its spirit by accepting, even expecting, the aesthetic contribution to its products when there has been any, to be provided by the talent of other peoples. The source of supply is now, however, practically closed and the emergency of art, like that of natural resources and mechanics, must be met by intensive thought and action. Unlike most predicaments it is good for it to exist; good for us to be obliged to analyze its causes and effects; good for us to be forced to give attention to this highest aspect of education so long neglected.

The philosopher-historian Taine tells us that genius and talent are gifts like seeds, needing nourishment. If then we seek possession of the gift in order to enrich our industrial output we must provide the nourishment. The seeds are numerous enough within our cosmopolitan citizenship but their germination and fruitage depends upon an environment and sustenance suitable to their development.

National art education, therefore, based upon a sound understanding of its community as well as its individual value should be established; there should be no misinterpretation of its function; it should be an *education* for *service to industry* in its highest sense—not a by-product of industrialism in any sense.

So much violence has been done to our mental and moral ideals regarding matters political, social and economic in this war, that a complete reorganization—not a renovation merely—of both will be necessary in order to meet the problems of living. The superficialities of life will be obscured if not lost in the search for fundamentals upon which to rebuild a secure and serene civilization. Art as a fundamental to the most complete and perfect civilization cannot be ignored. Any scheme of education that will meet the needs

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of America from now on must include knowledge of the principles or laws governing art, their functioning processes, and the technique of their application.

The scheme will need thought of the highest type—organization of the highest efficiency—and sympathy of the keenest sort because we begin this work at a most inopportune time. Melancholy days are not conducive to the creation of art. There is no record in history of an excellent art development during periods of distress. Joy and delight are needed to invigorate and energize genius into activity which produces art of a high order. Our task therefore will need extraordinary effort backed by a genuine enthusiasm founded on a strong faith in its necessity for the ultimate preservation of our citizens as well as for their happiness.

The task may be less difficult if peace brings with it all that the name implies, cessation of strife that hampers the spirit as well as destroys the body, and after that an opportunity to all men to strive for that which the human heart most ardently yearns—excellence and beauty.

In the meantime before art education becomes nationalized,industry must be saved from the sordidness and vulgarity which are the two damaging characteristics it now possesses; it must be regenerated into nobility as to purpose so as to bring it into harmony with the divine order of things. It cannot isolate itself any more than art can. Art and industry were born together and the finest expression of each can be manifested only when they are united in spirit as well as in accomplishment.

The art schools and the teachers of art in our public schools must carry on the work of salvation until the spirit of the people is quickened and a consciousness aroused that art is not only a privilege but a sacred right belonging to both the producers and consumers of the world who are after all one and the same.

LITTLE PURPLE ASTER

Little purple Aster, sitting on her stem,
Peeping at the passers-by, beckoning to them,
Staring o'er at Golden Rod, by the pasture bars,
Gives to him a timid nod when he turns his stars.

Little purple Aster waits till very late,
Till the flowers have faded from the garden gate;
Then when all is dreary, see her buds unfurled,
Come to cheer a changeful and a somber autumn world.

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The Line of the Silhouette

HENRY TURNER BAILEY

Elis. Müllers „Schwarzen Kindern"

Silhouettes are the delight of the kindergarten; the perpetual fascination of the grades; the solace of high school annual makers; and the ever-recurring problem of the artist.

They are at once the easiest and the most difficult form language to employ. Any child can make a clover leaf silhouette that is unmistakable; the poster artist and the wood block artist spend their lives trying to interpret satisfactorily the infinite complexities of nature into the terms of the silhouette, into the few planes of gray or flat color, which properly related, produce the radiance we call Beauty.

To produce a leaf silhouette the child dips his brush in ink, and its handle in courage, makes a black spot on his paper and proceeds to push its edges outward until the spot matches the leaf in size and shape.

A foreshortened leaf gives him more trouble. If the difficulties it presents are ever overcome one eye will be the victor, not two. When a fourth grade pupil can close one eye and look at a foreshortened leaf steadily with the other until he sees it as a spot having two dimensions only, width and height, then (and prehaps not even then!) he can paint it correctly in silhouette. The parenthesis of doubt is due to the fact that in my own case I find it necessary to think three lines throughout from stem to tip, in a foreshortened leaf, namely, midrib, left edge, right edge, to check up the drawing, before I can trust my eye to see flat and right.

Tree silhouettes are more fascinating than any other kind of tree picture. They publish and they hide the growth. Every stroke made to define the movement of trunk, branch, or twig, may tell more vividly the life history of a tree than a whole paragraph of prose. Every stroke made to indicate the foliage may contribute information as to leaf shapes, spray groups, time of year, age of tree, force of wind at the moment, and prevailing direction of wind throughout the year. On the other hand there is nothing so dumb as to details, as the black mass of a dense rock maple seen against the night sky, and the silhouette may hide a lifetime of arboreal ignorance. That is one reason for the popularity of torn paper trees. The informed eye, however, is not deceived.

A high educational value in the silhouette arises from the fact that it involves selection and design,—selection of the point of view, and design in the grouping with accessories. A mug with a spoon in it may be so rendered that a child would call it a shovel and the adult a puzzle! On the other hand a different point of view would yield an unmistakable and captivating symbol.

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A POST CARD BY ELISABETH MULLER. IN THE ORIGINAL THE GROUND SHOWS A TINT OF ORANGE-YELLOW, OR "CREAM COLOR."

Not only is this true of common objects, such as primary children can represent successfully, but of living objects,—birds, animals, and human beings. A thoughtful study of the silhouettes reproduced on pages 107 and 109 from Elisabeth Müller's "Silhouettes of Children," published by D. W. Callwey of Munich, will reveal the most astute selection of pose. In every case the position of the figure as a whole, and of every part, is revelatory. It is precisely the position which tells most of the essential character. Here is a kind of pose drawing for junior high school students, that, persisted in, will yield results of the highest value in commercial design.

The ability to select and to render in flat tones the graphic carrying qualities of all sorts of objects, is of such value to the maker of posters, advertising cards, stamps, trade marks, and the like, that foreign commercial art schools have made use of paper cutting *as a preliminary* to rendering in tempera colors or printing inks. Catching at the medium and missing its purpose some teachers in America have made paper cutting a veritable Old Man of the Sea, riding with merciless grip upon the back of many a school. Paper cutting has devoured time, exhausted patience, wrecked names, and brought forth monstrosities. The cutting of paper is not the essential thing. The essential thing is the seeing of the silhouette, and the drawing of it. In this field the brush is a far more important implement than the scissors,—and paint is less expensive than colored paper, and about ten times as educational.

Cut paper has no future except in the cut-out frieze of the cheap wall

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SUCH SILHOUETTES AS THESE BY MISS MULLER ARE WORTH CAREFUL COPYING. THEY FURNISH ELEMENTS THAT MAY BE COMBINED INTO NEW GROUPS. THEY MAY BE TRACED AND REVISED FOR USE IN BILATERAL DESIGNS. THEY SUGGEST SIGNIFICANT POSES FOR WORK DIRECT FROM THE OBJECT.

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paper,—an abomination unto the Lord, without doubt; and in the stencil,—a sort of negative for some of the finest art of Japan and for some of the most charming pictorial art now being produced in America, especially under the hand of Norris Rohming of Cleveland. But that is another story.

The silhouette in the hands of such a man as Gustave Bauerman, has infinite possibilities. Look at the frontispiece. Here is a decorative picture printed in flat tones from four wood blocks, each engraved to produce the required areas for a single color. And how effective it is! The man who produced this, one of a set of six for a calendar, has a studio at Wyoming, New York, overflowing with the most charming sketches and prints. Mr. Bauerman never makes a sketch from nature without seeing his subject in a certain definite number of flat tones, two, three, four, five, or six, as the subject itself and the object of the sketch may warrant. As a result of such limitation his sketches have a restraint, a breadth, a vigor of interpretation, a harmony of pure color unmatched by the work of any artist who feels free to rival the camera in the rendering of detail and the rainbow in the rendering of colors; or, to make use of Whistler's amusing figure, any artist who feels free to "sit on the piano."

If I were able I would put one of Bauerman's prints into every high school art room in the United States as an example of the legitimate outcome of drawing in silhouette, and as a bit of fine art for the discerning to enjoy.

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IN THE CHILD'S WORLD. GRAPHIC SILHOUETTES BY ELISABETH MÜLLER OF MUNICH.

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Experiments in Sustained Problems

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.

III

The Book

My third experiment in problems which would carry over more than the usual two or three periods centered upon the Book. The reason for this choice is apparent. It is a familiar article used by everyone and the common medium in which the world's progress is recorded. Moreover, the average individual is woefully ignorant of how a book is developed.

So we started in the seventh grade with plans carefully thought out as to the topics. As in the other problems we were to carry over for a month.

We first discussed the earliest methods of preserving records, duplicating in a measure the work taken up under the sixth grade problem, "The Alphabet," but with this difference; that in "The Alphabet" we dwelt upon the manner of *recording* ideas while under this topic we considered the *preservation*. Stone, parchment, bark, clay and finally paper, each surprisingly interesting in this new light of discovery, were enthusiastically talked over. Then came shapes and forms evolved from these materials. Here we noted the various kinds of books, ancient rolls, folded records, the pamphlet, the magazine, etc., and their construction.

Of course we learned of the early Chinese paper makers, of the hand illuminated medieval manuscripts, of the invention of the printing press and type, and of the various methods of binding, and of course we correlated.

"WE LEARNED OF HAND ILLUMINATED MANUSCRIPTS." BOARD COVERED PARCHMENT ILLUMINATIONS ON AN ANCIENT READING STAND IN THE CHURCH OF LA BADIA—FLORENCE.

How could we help it? For geography meant a land of papyrus rolls or the home of the first printed books, history staged the lands far away and nearer home with people civilized through books, and language was the very heart of books anyway.

Given half a chance the extent to which youngsters can go is unlimited. Books, magazines, pamphlets and folios of every description were brought to the class. One had a missionary aunt

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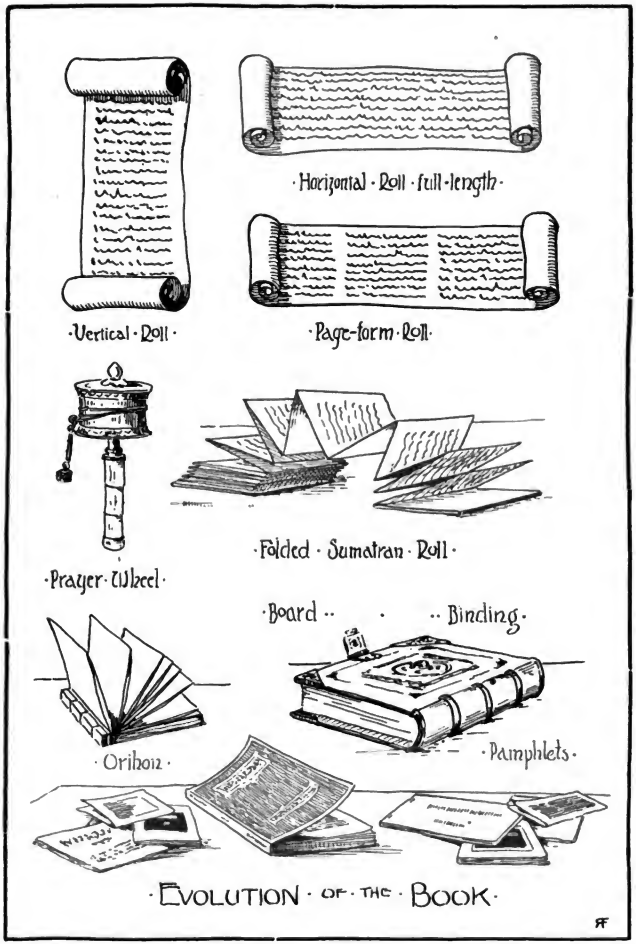

"WE NOTED THE VARIOUS KINDS OF BOOKS, ANCIENT ROLLS, FOLDED RECORDS, THE PAMPHLET, THE MAGAZINE, ETC."

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who had brought from China some early writing on hand made paper, another had an uncle sea captain who had returned with some papyrus documents, another's father was a book binder and he provided examples of binding in various stages.

Teaching children is like drawing delicious water from a deep well. It is never known to run dry. And this well that we tapped did prove to be deep, for a study of books meant a study of printing; this in turn demanded a discussion of the press; then we must needs learn of type and cuts for illustrations; then inks and colors, until "where shall we stop?" was the cry of the teacher.

Our original thought had been to round up this experiment with a hand written booklet but after our well had begun to give of its precious liquid a hand written booklet seemed a poor ending indeed. Now, I own a small hand printing press. Why not print a little book, design a cover and bind up enough for all interested parties?

I believe the water rose ten feet in our well when my scheme was announced,anyway it all but bubbled over. That class would have stood on its head at the first command.

Immediately a most important question arose. "What shall we print?" For some time we considered that vital point. Some thought a treatise on books, some a story, some a language or other written lesson, but I finally exclaimed, "Poems. We'll have a book of poems and", I continued, "we'll invite all the classes in the school to submit poems for this Book." "But," said some, "how shall we do it?" "We've not studied poetry with the children and how can it be done?"

I am afraid I was a wee bit caustic when I answered back, "all the better. We'll have real poetry, spontaneous, heartfull and uncontaminated by schooling."

"Here are the subjects, and they are to recieve as little help as possible. Just guide them as to the idea of meter and rhyme and let them go."

Grade 1 and 3	Any Flower
Grade 2 and 4	Any Bird
Grade 5 and 6	School 16
Grade 7 and 8	Albany

The scheme was in no way compulsory and started haltingly, but before long they were all at it. The teachers entered into it with genuine spirit and before we were through even the parents, I was told, were writing poems to compete with the children.

The first and second grades were allowed a limit of two, the third and fourth four lines, while the upper grades might go as far as they pleased.

Each grade was to be represented by not more than two poems and as a further reward the winning poets were each to receive a printed book. Three examiners from the State Department of Education were to be the official judges and thus gave great weight and dignity to the contest.

The next number will continue this, the most fascinating of our experiments, but I cannot refrain from giving you one taste of the fun we had trying to decide what poems we should use, in ending this installment.

Here is one submitted by little Anna May, a tot in the first grade:

"Dear little Rose
Do you see the hose
Squirting the clothes?"

(To be continued)

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How to Make Plaster Toys

A Vocational Problem for the School Room

PEDRO J. LEMOS

Stanford University, California

CASTING is a requirement in many industrial avenues, and besides being a valuable knowledge, it presents a fascinating problem for the upper grammar grades and high schools.

What student after making a charming little figure or object in plasticene or clay would not like to know just how to duplicate it in more permanent form?

Then, consider the number of objects made of papier-maché and other materials, which are largely purchased by the community for table or other decorations throughout the year. Such needs should be considered by the art teacher as a design problem and after the object is either modeled or made in bas-relief, it can easily be duplicated in plaster casts and painted or tinted in different ways, which would present a second interesting problem.

Thus the teacher co-operating with vocational subjects has the opportunity of not only teaching the principles of casting but bettering the design of the objects made. To simply teach casting and produce more such monstrosities as already appear on the market, would be a tragedy. Therefore, let us be sure that our anxiety to try the casting will not prevent our careful consideration first of the original object—its design—its adaptability to the purpose used.

Each holiday will present subjects for modeling and casting. Just what these ideas should be, should be left for the class to determine. Inventive ingenuity and arrangement are basic principles that must go with industrial art. There is but little hope for the art student without "ideas". Many a brilliant student in drawing and technique has failed because he was a mere machine in art, incapable of creating new trends or applications. The teacher should pay much attention to planning appropriate ideas. Therefore, here is a problem which presents a study in: Planning the Idea—Form Building—Design—Casting—Coloring.

Simple methods of making casts and Thanksgiving subjects easily cast are shown in the plates accompanying this article. The method of making the casts is as follows:

Making the model. Clay or plasticene may be used for modeling the original. No undercut surfaces should be used for simple casting. A group of objects should be cast in separate pieces. The best objects are those modeled in broad surfaces with but little detail.

Preparing for casting. The equator or half-way mark should be marked on surface of object, as one half of mold should be made at a time. Instead of one half, one third is often used on round objects to permit easier release of molds. Mold divisions when possible should follow corners of objects.

Mixing Plaster. Plaster of Paris is sifted into water (not water into the plaster) and stirred so as not to create bubbles, by stirring under the surface.

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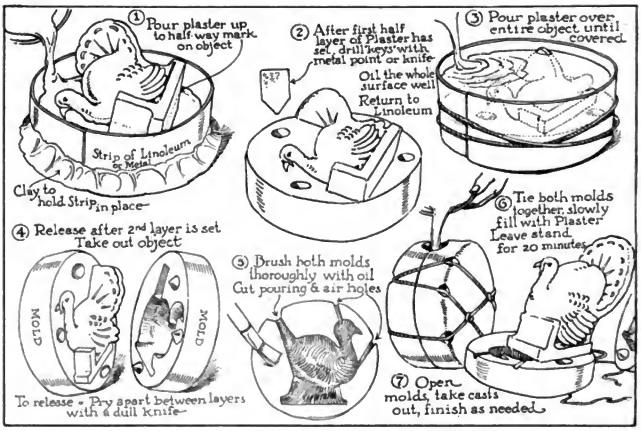
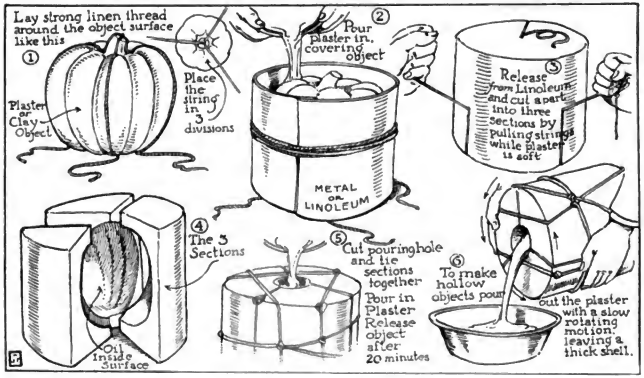


TWO SIMPLE METHODS FOR MAKING CASTS++



When creamy in thickness it is poured slowly into the mold. (See Plate above).

Oiling the molds. Salad oil, lard and kerosene, or machine oils may be used to oil the molds, as all surfaces coming in contact with next pouring of plaster must be oiled to cause separation. Oil between each cast.

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Pouring. An opening must be made to permit the plaster to enter the mold. Air holes leading upward are scraped out of molds to permit escape of air; otherwise, large bubbles of air are formed.

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Releasing cast. After plaster is set, release by prying molds apart carefully. "Cores" and lines between molds are scraped off. Leave dry for several days.

Coloring. May be done with water colors, or surface shellacked and tinted with oil paints. If painted with gold or bronze paint, a thin after-wash of gasolene and oil paint, used after dry, will tone the brightness down.

Hollow Objects. May be made by cutting out centers with knife while plaster is soft, or by rotating the mold slowly and pouring out surplus plaster a few seconds after it is poured in. This leaves a layer adhering to the mold. Repeat until layer is of desired thickness.

Small Objects. Objects like the Puritan's gun and axe may be cut out of wood, glued and dipped into plaster and added to rest of group.

Hollow Nuts and Objects. Are made by rotating molds to form shell, message or other article dropped in, and mouth closed with plaster and afterward trimmed to match rest of surface.

Important Note. Molds must not be used too dry. Place in water for five minutes before using each time. Plaster once hardened cannot be used over. Mix just what is needed each time. Experience will teach the rest.

Department of Home Making

Conducted by

FLORENCE E. ELLIS

Subscribers are earnestly invited to send material for this department, thus making it mutually beneficial through exchange of ideas and experiences.

Art in the Home—Its Significance*

ART as related to the home has until recently received but meager attention in the schools. Teachers of art had but little experience along practical lines, teachers of home economics and manual training had little or no art training. Art for everyday living, the phase of greatest importance in elementary and high schools, received but little consideration. This can no longer be possible in any progressive school.

Let us consider our subject under the following sub-divisions: What is art?—The need of it in the home; How to acquire it; Its significance.

Possibly we may like this definition: Art is anything done in the best possible way. Long ago we discarded the thought that art necessarily means a picture or a piece of statuary. A cooking utensil can be so good in form and workmanship as to be a work of art. We even realize the possibility of an artistic home without a picture in it. The proportions may be so excellent and the color and design of the room so exquisite as to need no further decoration.

Artistic homes are rare, even a really well furnished room is unusual. There are many reasons for this—one is not

*Presented before the Home Economics Department, State Teachers' Association, Minneapolis.

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knowing the right thing to do; another is a sense of economy which makes us unwilling to replace what we have with something better; often it is a lack of ambition sufficient to make improvements; or it may be not seeing strong enough need to guarantee the expenditure of thought and money necessary.

The need must be felt before much can be accomplished. The majority do not realize that to live surrounded by that which is not right dwarfs aesthetic, mental, and spiritual growth. Art is largely right thinking. It is not merely better houses, more harmonious furnishings; it is ideals of which these outward forms are but expressions of the happenings within.

The trouble has been that people are content to do that which will merely pass. Have we a right to give to the children under our care anything less than the best, either by precept or example? To have anything less than the best in our consciousness?

Teachers of home economics have a wonderful field for the betterment of the home. The home, the place where first and most lasting impressions are received, should be our greatest concern. If the home serves best the children and the nation it must furnish proper environment.

Beauty has a place in even the most ordinary duties. A lady, showing with pride her kitchen, said: "Even dishwashing here is a pleasure." Over the sink was a long horizontal window commanding a wonderful view. To wash dishes looking at that scene of ever changing beauty would be a pleasure. The kitchen was light, airy, and opened onto a porch and garden. The woodwork was a soft gray. The curtains were blue and white of inexpensive Japanese linen. The cooking utensils were white with a band of blue. A few flowers were pleasingly arranged on a table. Everything was simple, inexpensive, harmonious, beautiful. Even the vegetable garden was an expression of love of beauty and joy of living. Amid such surroundings fewer daughters would dislike home duties, fewer mothers would be nervous and broken in health.

Art is as necessary in the home as sunshine. Color, especially, has a tremendous influence on the health and happiness of a family. Someone said not long ago that a large percentage of divorces were caused by red dining rooms. Red in large quantities is an aggressive, irritating color. It excites the nerves and if lived with constantly, results in insanity. A dull, dark blue is depressing. Yellow is cheerful and stimulating. Green brings calm thinking repose and is soothing to irritated nerves and weak eyes. Purple, some scientists declare, tends to reduce mentality. We see the importance of color study for scientific reasons if for nothing more.

A room soft and harmonious in color with the right amount of light has been known to change an ugly, almost defective child into one sunny and bright. Too long we have thought that nourishing food, good clothing, and sanitary houses were by far the greatest essentials in living. We forget that the mental influence of surroundings is equally important, that there is a soul to be nourished as well as a body, a craving for beauty which must be satisfied.

A young woman who had been clerk in a large department store all her life

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was to be married. The employees of the store gave her ninety dollars as a wedding present. She spent the whole amount for a gorgeous banquet lamp. Foolish! you say. Certainly, but all her life she had been longing for beauty and had been denied it. Her soul was starving, and this was the best she knew.

A lady I knew, long past sixty years of age, always had flowers on her dining table. She said if the time ever came when she could not have both, she would take the flowers and less food. She knew nothing of art, but her life was a most beautiful one and it was exemplified in her surroundings. The need of beauty—of art, is felt in every life in some way.

Art must be lived to be known, and in the kitchen as well as in the living room; in the back yard as well as in the front yard; in the furnishings as well as in the pictures on the wall; in the way the meal is served as well as in the decorations.

But how is art appreciation to be acquired? Art is not so much a matter of money as of good taste. The first step in improvement is usually an elimination of about one-third of present furnishings. Have you never looked about a room and thought if you could only take out the most objectionable pictures, about two-thirds of the so-called ornaments, an ugly chair here, a stand there, that what remained, if well arranged, would make a pleasing room? If we must keep these many souvenirs and photographs why not have a case for them, as the Japanese do for their treasures, and bring out a few at a time. It certainly would be a great saving in dusting, at least. How many women are slaves to the furnishings of their homes and to the great variety of food on their tables!

The right way to furnish a house is to begin with absolute necessities, selecting these with care and adding to them as we find the really good. We do not need to be sensitive about empty rooms at first, but rather about things not well chosen. Empty rooms do not destroy good taste, but living with things poor in color and line does.

But how are we to learn what is really good? Let us take one small room, it may be our study or living room; a room where we spend much time, and place there our ideals of beauty—the picture we think the finest, the table and chair we like best, our favorite vase, our choicest rug. By observing good furnishings and pictures in other homes, art galleries, museums and libraries; by reading, and by study of good prints, we perceive our taste changing. We come to feel a different wall paper would be better and when re-decoration is necessary we replace it with something finer in color and design. We take down the picture we have outgrown and hang in its place a reproduction of one recognized as a standard of art, and by living with it, grow to know its excellence and so progress continues. A more simple chair, a table better in line and proportion, a rug more in harmony with the other furnishings is the next change, probably. It would be possible by continuing this process of evolution to gain an appreciation of art and a knowledge of its principles.

Our environment is an index of our intellectual, aesthetic, and spiritual growth. It is riches of mind and feeling which makes a beautiful, harmonious environment; and the ideals thus expressed, as our eyes rest upon them,

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in turn suggest, inspire and challenge further growth and aspiration. We absorb the thought and beauty around us. The articles themselves may be destroyed but the essence of them remains in our consciousness. Nothing can destroy such possessions, neither fire nor water, for they have become a part of ourselves.

Art is not a hit-or-miss process, but the following of laws which may be worked out by any one.

Thus far we have considered but the furnishings of the home, yet a real home in its larger significance must extend beyond the walls of the house—it must include the garden. If only an alley in the rear is available, it can be beautified with a trellis, vines, a few flowers and a seat. The use of the garden is not understood in America as Abroad. In England the garden is the most charming part of the home and the home life centers in it. It is the playground of the children and they have their own little gardens which they tend. Afternoon tea is served there and the family assemble in the evening for the most delightful hour of the day. Hardly a home but has its garden. In France and Italy when the weather is at all favorable the people live and eat in their gardens and entertain their friends there. They know the beauty of flowers and vines, of fruit trees in bloom and in fruit, the song of the birds, the charm of the living things about them, the sky and the stars. This love of out-of-door living is becoming more general with us. Pergolas, summer-houses, benches, pleasant places in which to read or work on a summer day invite it. We have the little rock garden where wild plants grow, the pool with its water vegetation and reflection of sky and trees, a vegetable garden which vies in attractiveness with its formerly more admired sister, the flower garden. We are finding beauty in common things, realizing more and more the wonderful loveliness and mysteries of nature. We are reaching out into a realm limitless in its possibilities.

"Build thee more stately mansions, oh, my soul!
As the swift seasons roll!
Leave thy low-vaulted past,
Let each new temple nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea."

The significance of art in the home, for the individual, is greater happiness, sounder health, higher aspirations, and greater achievement. For the nation, it means better manufactured products, a larger commerce, higher civilization, and the greater patriotism of a home-loving people.

The ideal is the practical, the desirable both for the individual and for the prosperity of the nation. The ideal must be lived in the home if much is to be accomplished toward a higher civilization, a larger commerce and a greater service to the nation.

LANDSCAPE GARDENING

Admirable articles in the SCHOOL ARTS MAGAZINE on "School Art and Everyday Life" and "Photography as a Factor in Education" suggest the following brief account of the practical application of similar ideas as worked out in the Los Angeles schools.

The 1915 Committee on Beautifying Los Angeles offered prizes to public school pupils for the improvement of school and home grounds. The work was put in charge of Mr. C. L. Schufeldt

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ELIZABETH AND RUTHERFORD DONKER WORKING IN THEIR GARDEN.
THOMAS HELM'S GARDEN.

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who co-operated with Mr. C. F. Palmer, Supervisor of Agriculture in the city schools. The evidence submitted included photographs showing the grounds before the work began and after the gardens were completed, as well as drawings made to a scale showing the proposed changes and additions. The Drawing Department gladly took advantage of this opportunity to combine art with home interests. Plans were drawn, transferred to vegetable parchment, and color was added lightly with crayons. We continually referred questions in regard to the choosing of appropriate trees and shrubs and the planning of drives and paths to the Special Garden Teachers whose criticisms were invaluable. General suggestions were given in regard to drawing the lot to scale and placing the house. The exciting part of the drawing lesson began when the pupils proceeded to lay out the grounds according to their own needs and wishes. Long and serious arguments arose in regard to the propriety of placing a palm in the middle of the front lawn or the expediency of laying out the driveway to the garage in a series of curves. The girls enjoyed these problems and the boys adored them. To secure interesting color schemes and intelligent arrangements in the flower beds and borders required a knowledge of the plants and shrubs appropriate to this locality. No Castles in Spain were ever planned with higher hopes than were these gardens. Dreams came true when the darling visions of September were realized the following June. Lantern slides were made showing the children's gardens in various stages of development. Mr. Schufeldt is now using these slides to illustrate a series of lectures on home projects. Each child sent him "A History of My Garden" and these stories are a valuable addition to literature along this line.

I LOOK FOR THE HOUR WHEN THAT SUPREME BEAUTY WHICH RAVISHED THE SOULS OF THOSE EASTERN MEN, AND THROUGH THEIR LIPS SPOKE ORACLES TO ALL TIME, SHALL SPEAK IN THE WEST ALSO.

Emerson.

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Department of Costume

Conducted by

ANNA L. COBB

THE fact that Costume may be a great decorative art has at last been understood, appreciated and accepted, also that it is one worthy of the attention of the most inventive and best trained artists. Experimental psychologists are proving that just as there is an emotional response on the part of an individual to the stimulation of line and color, so there is on the part of the people a similar response to the influence of a general style. Fashion is now known to be as weighty an influence as literature upon the morals and manners of a nation. It has become recognized also as a subtle but sure agent in forming public opinions, in generating strong emotions and in arousing enthusiasms. A capable politician can make of fashion a very effective weapon. History furnishes numerous interesting illustrations of fashion's accidental influence upon the game of diplomacy amongst nations and a few exciting ones where it has been deliberately used by statesmen for political ends.

From many points of view, therefore, the story told by dress is fascinating as well as profitable. Historically, psychologically and politically it opens up far reaching vistas of interesting research. Accessories tell wonderful tales. Laces, jewels and textiles vie with each other in dramatic recitals of comedies, tragedies and romances. Gloves, shoes and even buttons in their origins and survivals each speak a part in the drama of life.

The interest of the dress designer in this survey of clothes is, however, largely subordinate. It is in the aesthetic aspect that the artists and students are primarily concerned. It may be as well to assume that they are also aware of and interested in the ethical and social significance of dress.

To be aesthetically satisfactory costume should be controlled by the same art principles which govern other forms of art expression. Architecture, music and sculpture, to take the earliest forms, require similar study of line, area relationships, tone and color, and the analogy is complete when dress is considered with these other forms from the constructive and decorative standpoints through all their numerous influences and from their bases of design.

All decorative arts have almost similar bases upon which to build up their design. There are three fundamental ones the first of which is informative as to origins, survivals and general evolution of styles. The second is stimulative as to inventiveness in adapting old styles to new conditions or in creating original types, and the third is analytical as to aesthetic principles and their application to the problems of the moment.

Within this group many influences must be considered. The purpose, material and method of making are essentials to be reckoned with when planning a beautiful dress. The economic question involved in cost must

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THE CRUSADES, which began in the 12th C. had a strong influence on Dress, both Military and Civil, and gave rise to heraldry, which, before the end of the Century, became a science. The chief symbol of the Crusaders was the cross and the different nations used it in different colors: the French, red; the English, white; the Flemings, green; etc. Also, in this century and the next, there arose various Orders of Monks. The one here shown is a Cistercian, or White Monk, so called from his white garb.

THE MAN: White throughout.

THE WOMAN: Gown, Y$\frac{3}{8}$; Dots, YR$\frac{1}{8}$; Robe, B$\frac{3}{4}$; patterned in R$\frac{3}{4}$ and Gold Border R$\frac{3}{4}$; Crown, Gold—Precious Stones, R$\frac{3}{8}$ and B$\frac{1}{8}$; Shoes, Gold and R$\frac{3}{4}$.

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be carefully estimated, and the personality of the wearer should be cautiously and critically deliberated upon when it comes to the selection and arrangement involved in pattern and color, in other words when design in the abstract is to be concretely expressed in terms of dress materials.

The costumed figure complete should be a unit in design.

The human figure has all the physical qualities of a nature *motif*, length, breadth and direction, with subtle transitions in line governing these qualities. It is capable also of expressing the aesthetic qualities of balance, rhythm, and harmony—likewise it conforms to the supreme law of domination in having its most interesting part well and attractively placed and supported. Unlike most motifs in design the clothed human figure has changing backgrounds. Only the larger aspects of environment can be considered when designing for general wear, such as those conditioned by climate, atmosphere and town or country use. When designing for special wear the house, room, and the general character of an assembly ought if possible to be considered.

As there are two reasons for the existence of dress—*Use* and *Beauty*—each depends upon the other and conditions all explanations or definitions that can be made. As they are interdependent it is convenient to consider them together.

Utility governs the structure of a garment. A business suit or dress requires a type of construction that would be unsuitable to a ball gown. A tennis skirt requires construction of a sort suited to violent movement while a house gown may be planned for an almost lack of movement. Therefore it is obvious that utility controls the silhouette of the costumed figure. It defines the figure as a unit of design and limits the main structural lines. At once art as expressed in line enters into the problem as a quality in the design. Line is of primary importance both as a limiting and a decorating element functioning both in the structure and in the ornamentation of dress. Line may be divided structurally into two kinds: (1) The main structural lines which include the long vertical ones controlling the silhouette which may be straight or curved as fashion dictates, and the horizontal lines defining the neck and the hem of the skirt. (2) The secondary structural lines which include those that are vertical and that are formed by pleats, vests, panels, sleeves, and other inserted lines and the horizontal ones which are formed by hip or shoulder yokes, collars, tucks or bands. The indefinable quality of a line which determines character, such as that of vigor or vitality, subtlety or uncertainty, characterizes the silhouette as a unit and if the selected quality of line is maintained consistently throughout in the structure of a garment, a style is established which ought to be very carefully studied as suited or not to the general style of the wearer.

Style as applied to dress may have two definitions. One has to do with the type or character of costume which, like architecture or painting, interprets and gives outward evidence of the moral, mental and social tendencies of the times. A finer selection of a style to symbolize the physical and aesthetic excellence of the Greeks, cannot be imagined than their perfectly

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DUE TO THE CRUSADES, were the two great Military and Religious Orders, the Knights Hospitallers, and the Knights Templars, who made themselves responsible for the safety and welfare of pilgrims journeying to the Holy Land. Commerce was opened with the East, and the magnificent fabrics brought from there, of silks, damasks, velvets, and cloths woven with gold or silver, gave the note of gorgeousness, which we find in the costume of the century. We find sources of information in the carved sepulchral effigies of the dead, illuminated Mss. and the works of historians and poets of the day.

THE MAN: Shield and armor, Silver. Surcoat, YR$\frac{8}{8}$; Belt YR$\frac{4}{4}$; Bands to hold shield R$\frac{4}{16}$ with Gold

THE WOMAN: Gown, GY$\frac{8}{8}$ patterned in YR$\frac{8}{8}$ and R$\frac{4}{4}$. Sleeves and Wimple Y$\frac{8}{8}$; Robe R$\frac{4}{4}$ patterned in B$\frac{8}{8}$ and Gold. Lining YYR$\frac{8}{8}$.

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proportioned, beautifully balanced garments. Likewise the spirit of "pomp and circumstance" of the splendid monarchical period of France is best symbolized by the elaborate and artificial, if somewhat exquisite style of the apparel of her aristocrats. Styles in dress record all human endeavor and its accomplishments, all political ambitions and spiritual enthusiasms. Is it any wonder then that artists believe that dress has a national interest and value? These different styles were obtained by various arrangements of the same elements which enter into all dress. It is in the control or management of the contour lines particularly that the principal characteristics of each style are made obvious; in other words the silhouette generally establishes the time and locality of a style.

The other definition of style has to do more directly with a particular dress irrespective of time or place. Again the elements entering into the design are the same, but it is in the organization of these elements, which are line-areas, colors and their attributes, that an individual garment acquires, or otherwise, the distinguishing charm or excellence that we call style. It is a character aspect of dress—difficult to describe but easy to discern. It may pleasantly stimulate or soothe; it may suggest either movement or repose—vigor or languor; it is in fact a most personal quality and if out of harmony with the figure and character of the wearer it provokes inconsistency in the design. Silhouette again is of most importance because if it distorts, emphasizes or reduces too violently the contour lines of the human body, it is unbeautiful. A silhouette which conceals the figure but which subtly suggests its potential beauty, its vigor, its capacity for rhythmic motion and its dignity, will be thoroughly consistent with the demands of art, as the great fundamental principle of Unity will be in this way established.

The Editor plans to have these articles on Costume continue throughout this school year and to arrange the topics sequentially so that each principle of Design as applied to Dress may be considered in the order of its apparent importance.

MILKWEED PODS

Along the dusty way they stood
  Till curious fingered Autumn chanced to pass,
And like Pandora, thought she could
  Just slightly raise the cover. But, alas!
The winged contents of Autumn's skill could not make them stay.

Elizabeth M. Howell.

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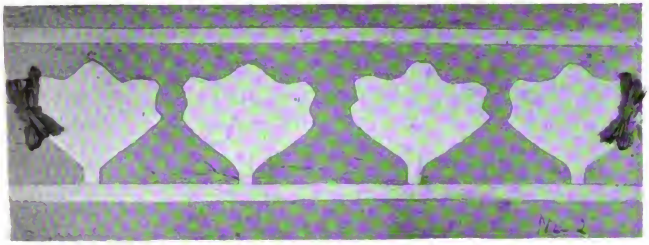
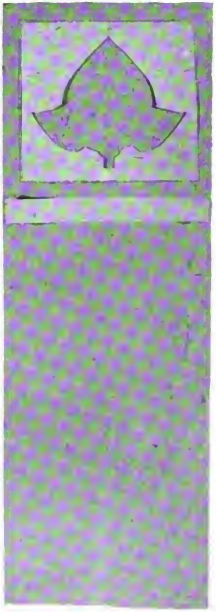


No. 1

No. 4



No. 3

The study of nature forms through paper tearing in the different grades from kindergarten to fourth grade.

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Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

THE EDITOR.

NATURE FORMS. The children in the kindergarten and first grade begin the study of nature forms with paper tearing. The tearing is large and free. Leaves are so easily procured that every child can have several on his desk. They are simple in form and are fine for little children to work from both for representation and for design. The first representation tearing is large, but after the child has become familiar with the form, a smaller one is cut. By folding the paper in the center, as indicated by the dotted line at 1 on page 127, both sides of the unit will be alike. This unit can be mounted on a vertical strip of paper to make a book mark which may be given at Christmas.

The last half of the first year the child cuts another unit of similar nature. By marking around the little unit and cutting it out, several like it can be made. These are repeated to make a border on a booklet; or by pasting a piece of blotting paper on the back of the border, it makes a blotter. This is shown at 2 on the same page.

The first half of the second year, a one-spot stencil is cut. This is mounted on a vertical strip of paper to make a bookmark. Shown at 3. Later it is used to make a border.

The third year a two-spot stencil is made as in 4.

The three-spot stencil comes the fourth year. A stencil of more than three spots should not be given until the grammar grades.

The illustration on page 129 shows a series of lessons in design in the fourth grade. It is in the beginning a review of what the child has had in previous years, as the one-spot stencil in second grade, two-spot stencil in the third grade. It also is an example of good mounting. The page is for the book the child is making of his own work and for which he will later make a cover.

The lessons from nature are doubly interesting if in connection with them beautiful verses of poetry are given. A few that might be used are given here:

AUTUMN LEAVES

In the hush and lonely silence
  Of the chill October night,
Some wizard has worked his magic
  With fairy fingers light.
The leaves of the sturdy oak trees
  Are splendid with crimson and red.
And the golden flags of the maple
  Are fluttering overhead.

Angelina Wray.

COME LITTLE LEAVES

"Come little leaves," said the wind one day,
"Come o'er the meadows with me and play;
Put on your dresses of red and gold,
Summer is gone and the days grow cold."

Soon as the leaves heard the Wind's loud call
Down they came fluttering one and all,
Over the brown fields they danced and flew,
Singing the glad little songs they knew.

Dancing and whirling the little leaves went,
Winter had called them and they were content;
Soon fast asleep in their earthy beds
The snow laid a white blanket over their heads.

George Cooper.

NOVEMBER

He comes,—he comes,—the Frost Spirit comes!
  You may trace his footsteps now
On the naked woods and the blasted fields,
  And the brown hill's withered brow.

He has smitten the leaves of the gray old trees,
  Where the pleasant green came forth;
And the winds, which follow wherever he goes
  Have shaken them down to earth.

John G. Whittier.

Little white cloudlets up in the sky,
Say, are you snowy ships, sailing so high?
Or are you downy sheep, running to find
Shelter away from the rude blowing wind?

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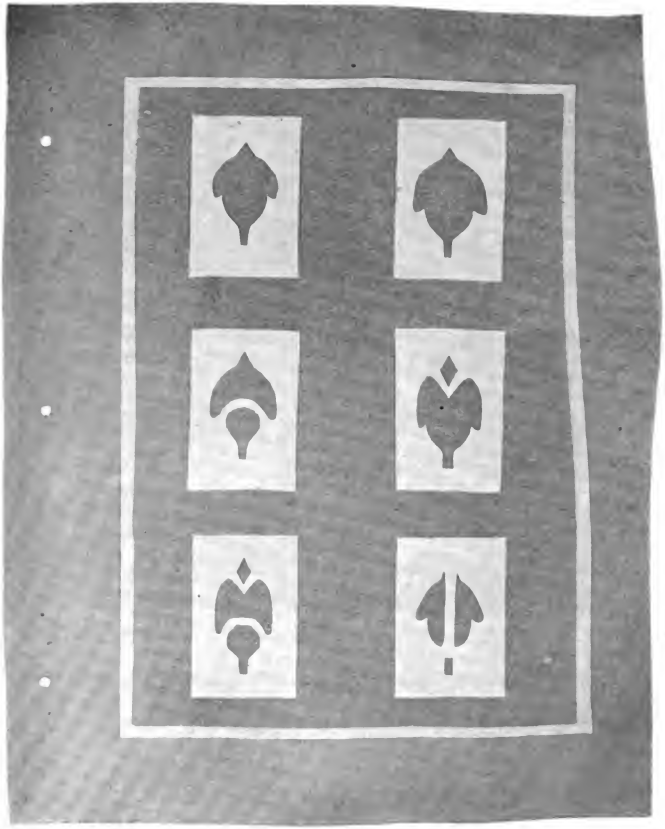

One page from a booklet of paper tearings using nature forms as motive. This page is an example of good mounting.

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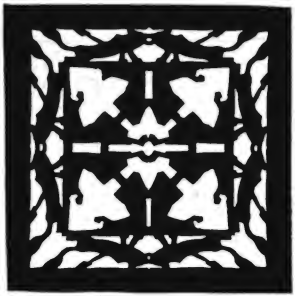

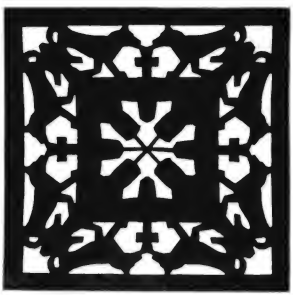

DESIGN BY MEANS OF PAPER CUTTING. The elementary method of cutting paper is being gradually applied to the production of large and important things. It is now used by artists to organize their most dramatic posters and stage settings as well as by designers in many other fields. As a rapid medium of expression when studying the principles of design it is most satisfactory. Art teachers generally find that pencil or brush line imposes its own limitations upon pattern-making particularly when shape and space relationships are being considered. Some ideas demand almost immediate translation into form or the imagination suffers by the constraint of a tedious process of interpretation. The idea is frequently lost or distorted and the charm of spontaneity is destroyed.

Experiments with children have shown that a fine appreciation for pattern can be developed quickly by the paper-cutting method. Also it has for the little ones the element of surprise which is wonderfully stimulating to their inventiveness. The students of art at summer sessions and high school pupils with limited time to give to the study of design principles find the paper-cutting a rapid process in the development of the problems and at the same time helpful to intelligent appreciation and inventiveness. It imposes fewer limitations materially and technically than other mediums. The above and following patterns

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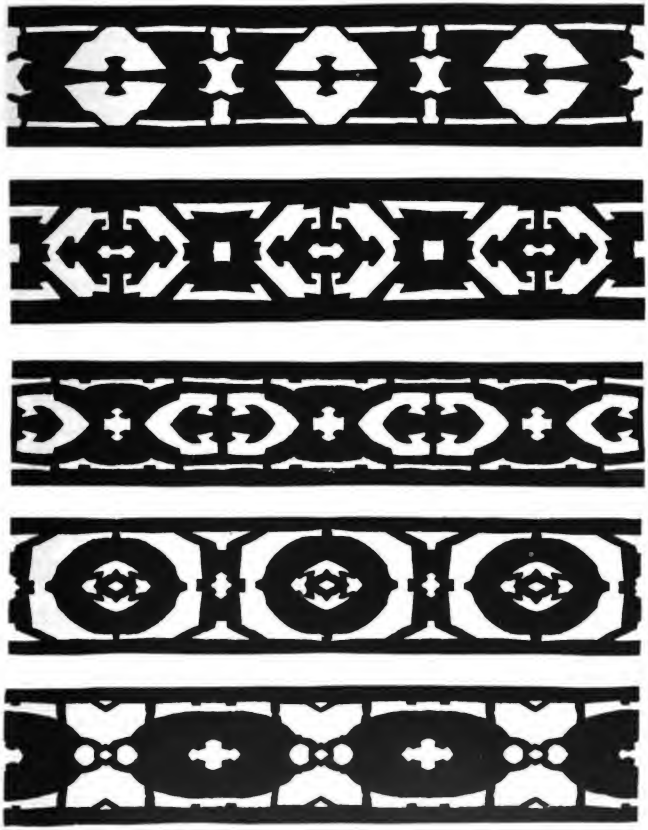

BORDERS planned upon the horizontal and vertical axes and cut to illustrate the fact of Repetition in Design. The interval has been made subordinate to the unit and light and dark very carefully studied. Flowers and fruits supply the motifs.

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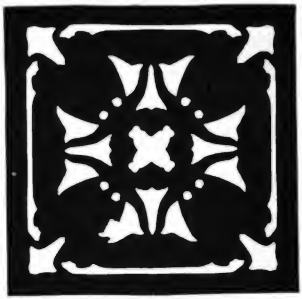

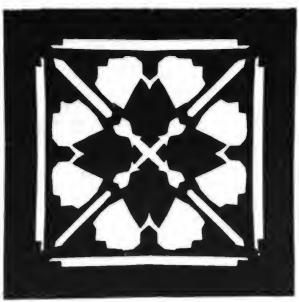

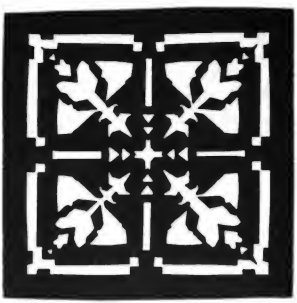

were cut by Mrs. Winifred Mills, Head of the Art Department of Fairmount Junior High School which is also an observation and training school in connection with the Normal School of Cleveland, Ohio. These tile patterns and borders are to be added to Mrs. Mills' already large collection of suggestive material for use in the applied art classes.

THE PROCESS OF PAPER CUTTING APPLIED TO PATTERN. The only materials necessary to successful paper cutting are a pair of sharp scissors that come together at the point and some paper that when folded together a number of times permits easy cutting without ragged edges. Black or colored kindergarten papers are admirable for the purpose, also manilla and thin construction papers. The problem of stencil cutting is simplified by this method. Designing for incised tiles that depend upon dark and light arrangement is also simplified by means of paper cutting. For tiles that are symmetrical or radial in pattern a square of paper is folded so as to form a triangle which makes eight thicknesses of paper. If carefully folded a perfectly pointed center is formed. The paper may be cut from the two sides of the triangle. A few trials will develop an understanding of the technique that will bring excellent results. For the borders that repeat a unit three times when cut, a long strip of paper is folded in the middle

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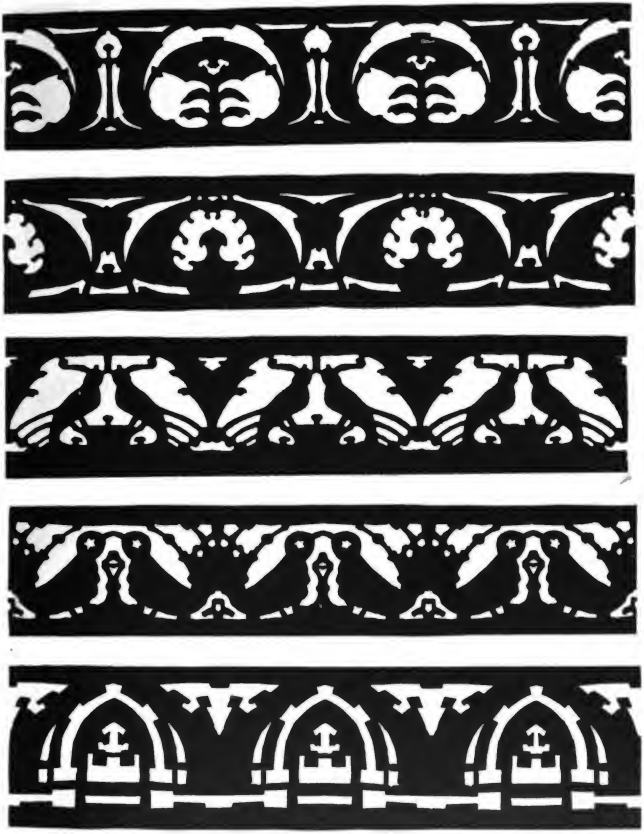

BORDERS planned to illustrate the Principle of Rhythm involved in the repetition of units that have subordinate intervals which are arranged to stabilize the design as well as to express the Rhythm.

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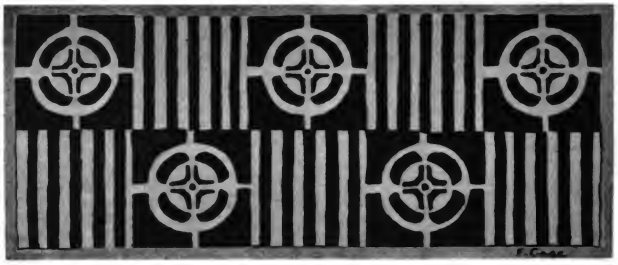

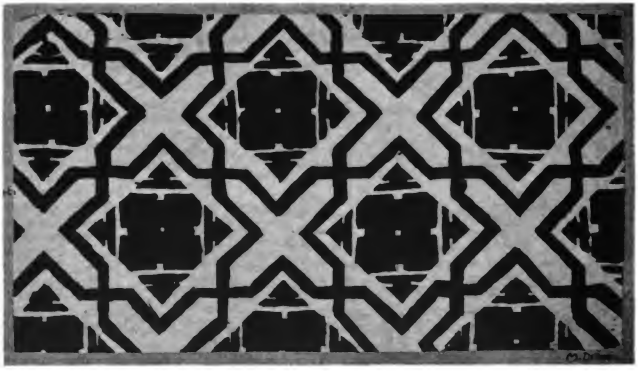

and then carefully into three parts more. This will make six thicknesses of paper which can be freely cut from two sides to produce the repeated unit and its interval. For the borders which are horizontally as well as vertically bi-symmetrical in design, the strip of paper is folded first through the horizontal length of the paper and then the process of the other borders is followed. The thicknesses of the paper has doubled and technically the problem is in advance of the others. There are many other beautiful patterns that may be produced by the method of paper cutting which, while actually stencils, need not necessarily seem to be subject to the traditional limitations of a stencil. A series of these will be published in the School Arts Magazine to illustrate the method as applied to different problems as well as to definite Design principles.

TEXTILE DESIGN. The old method of having the pupils in our public schools design intricately upon paper, patterns which had no concrete meaning for them has for some time been rejected and cast into disrepute. The more up-to-date method of considering a possible ultimate end for these patterns is more practical and none the less educational.

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PLACE CARDS for Thanksgiving made by Miss E. F. Wright of The Cleveland School of Art.

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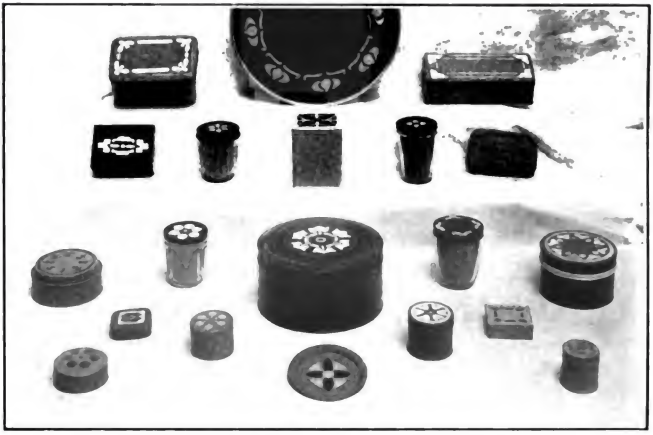

EXAMPLES OF OBJECTS DECORATED BY PUPILS UNDER THE DIRECTION OF MISS MATILDA MIETT, SYRACUSE, N. Y.

The approach to successful design varies with the individual teacher as well as with the various schools of design. Any method which hampers the flow of inventiveness on the part of a student is detrimental to development. Processes for the first expression of an idea should be simplified as far as is consistent with the technical skill of the pupil. The above patterns which have all the spirit of the modern textiles and were very beautiful when developed in color by means of stencils are the work of first-year students at East High School, Cleveland, Ohio. The patterns were planned upon the simple geometric underlay of the square and were inked in free hand by a brush. The tedious process of tracing was avoided. The lines of the upper pattern were marked off by a ruler and light lines in pencil were made to mark the spacing. The surface development was made after a single unit was designed and studied with reference to repetition. Textiles, such as are to be found in museums, photographs of good patterns and many beautiful examples of modern fabrics were shown to the pupils in order to stimulate their interest in textile designing for the advantage of increased appreciation as well as for possible vocational purposes.

DECORATED OBJECTS have always been popular, and are increasingly popular in high school classes. On this page are a few such objects by high school pupils under the direction of Miss Miett, of Syracuse, N. Y. To test the excellence of all work in this field, demand an answer to such questions as these:

1. Is the thing worth decorating?
2. Is the decoration appropriate to the character of the thing?
3. Does it keep its place as subordinate to the thing itself?
4. Does it add to the beauty of the object as a whole?
5. Does it express in a tasteful way the delight of the decorator in the thing decorated?

If all these questions can be answered in the affirmative, the decorated object is worth attention. Then, if you are thinking of having it in your home, two other questions are important:

6. Could I live with it day after day?
7. Can I afford to buy it at that price?

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PLACE CARDS for Thanksgiving. These were made by S. A. Lewis of The Cleveland School of Art.

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THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, BIRD LIFE 13.

¶In the upper right corner write the specific subject. For example, ROBIN.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1-38-40, for it might be needed in such *School Topics* as Nature Study or Literature; it is a good example of *Decorative Arrangement;* and it is a good *Color Study*.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics
2 Illustration
3 Transportation
4 Object Drawing
5 Photography
6 Landscape
7 Picture Study
8 History of Art
9 Natural Forces
10 Plant Life
11 Fish Life
12 Insect Life
13 Bird Life
14 Animal Life
15 Human Figure
16 Sand Tables
17 Clay Work
18 Paper Work
19 Weaving
20 Sewing
21 Costume
22 Embroidery
23 Lace Work
24 Stencil Work
25 Block Printing
26 Basketry
27 Leather Work
28 Geometric Drawing
29 Working Drawing
30 Woodwork
31 Metal Work
32 Machinery
33 Interior Decoration
34 Architecture
35 Borders
36 Surface Designs
37 Rosettes, Florettes
38 Decorative Arrangement
39 Principles of Beauty
40 Color Study
41 Symbolism
42 Lettering
43 Advertising
44 Holiday Projects
45 Calendars
46 Cover Design
47 Poster Design
48 Bookplates
49 Printing
50 Bookbinding

Advertising....43
Animal Life....14
Architecture....34
Basketry....26
Bird Life....13
Block Printing....25
Bookplates....48
Bookbinding....50
Borders....35
Calendars....45
Clay Work....17
Color Study....40
Costume....21
Cover Design....46
Decorative Arrangement 38
Embroidery....22
Fish Life....11
Geometric Drawing....28
History of Art....8
Holiday Projects....44
Human Figure....15
Illustration....2
Insect Life....12
Interior Decoration....33
Lace Work....23
Landscape....6
Leather Work....27
Lettering....42
Machinery....32
Metal Work....31
Natural Forces....9
Object Drawing....4
Paper Work 18
Photography....5
Picture Study....7
Plant Life 10
Poster Design....47
Principles of Beauty....39
Printing....49
Rosettes and Florettes....37
Sand Table Work....16
School Topics....1
Sewing....20
Stencil Work....24
Surface Patterns....36
Symbolism....41
Transportation....3
Weaving....19
Woodwork....30
Working Drawing....26

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THE POMEGRANATE with its brilliant orange-crimson blossom and decorative fruit is of Persian source. It has been found in fossils of the Pliocene epoch, and is mentioned in the Sanskrit, the old Testament, and the Odyssey. With the Persians it had a religious significance, and it was used by the Greeks and Romans for medicinal purposes. The bark was used for tanning material. It grows well in California, Florida and in other states having a warm climate.

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THANKSGIVING PLACE CARDS. The formal as well as the festive spirit of Thanksgiving is given expression in the Place Cards to be found on pages 135 and 137 which were designed by Miss Wright and Mr. Lewis of the Normal Art Class at The Cleveland School of Art. They are offered as suggestions for suitable problems in design in the first year high school classes in applied art where either the home or vocation forms the center about which problems are planned.

DESIGN PLATES. It would be difficult to conceive of a more valuable suggestion to artists and art teachers than that which is conveyed in the beautiful plates sent by Mr. Pedro J. Lemos of Stanford University, California, and which are reproduced on pages 139 and 141. If we are to have artistic textiles produced in our country this kind of intelligent analysis of material for design stimulation is necessary. We strongly recommend thoughtful study of these excellent plates.

HISTORIC COSTUMES on pages 123 and 125 are reproduced from pen drawings by Eudora Sellner of Drexel Institute, Bryn Athyn, Pa. These are the seventh and eighth plates in a series which began last April and have been published in each number of the magazine since. These drawings have been prepared with great care and may be depended upon as historically correct. They may be copied as notebook illustrations, enlarged and colored for use as charts for class study, made the basis of actual costumes for use in pageants, tableaux, etc., or taken as suggestions for modern dress design.

Items of Current Interest

A PRACTICAL COURSE in Domestic Art has been added to the curriculum of the California School of Arts and Crafts in Berkeley, California. The Director, Miss Nina B. Forsyth, formerly head of the Domestic Arts Department of the Santa Barbara State Normal School, has classes for teachers in the planning, designing, modeling, cutting, fitting and making of gowns. Lectures will be given on the selection of materials for garments, on textiles and their production, as well as proper furnishings for the home. Mr. Frederick Meyer, director of the school, has added five large looms for hand-loom weaving and a room especially equipped with cutting and sewing tables, machines, etc., enabling teachers to secure the practice with the theory.

MISS OLIVE IRELAND, formerly teacher of drawing at the high school at New Haven, Connecticut, has been appointed to the high school at Binghamton, N. Y.

MR. CHARLES B. BRADLEY, formerly Director of Manual Arts at Utica, N. Y., has charge of the work at Tarrytown, N. Y., where he will have also an opportunity of doing additional work at Columbia.

SURVEY OF THE KINDERGARTENS of Richmond, Indiana, is the title of a new monograph, the sixth of a series published in connection with the School Review and the Elementary School Journal. This monograph is by Alice Temple of the School of Education, University of Chicago. It is a systematic study of equipment, the training of the teachers, the kindergarten curriculum and the possibility of articulation with the first grade. It includes discussion of the organization of subject matter, manual activities, language, literature, plays and games, and music. The monograph is printed by the University of Chicago Press.

ELEMENTARY TEACHERS will be interested in the new book Mr. Leon L. Winslow and Mr. August P. Gompf have written, entitled "The Industrial Arts in Elementary Education." It is published by the authors at Bowling Green, Ohio. The volume contains descriptive material regarding twenty of the most important industries; a list of projects suggested by these industries and adapted to instruction in the six grades of the elementary school; a classification of industries; and a list of helpful reference books.

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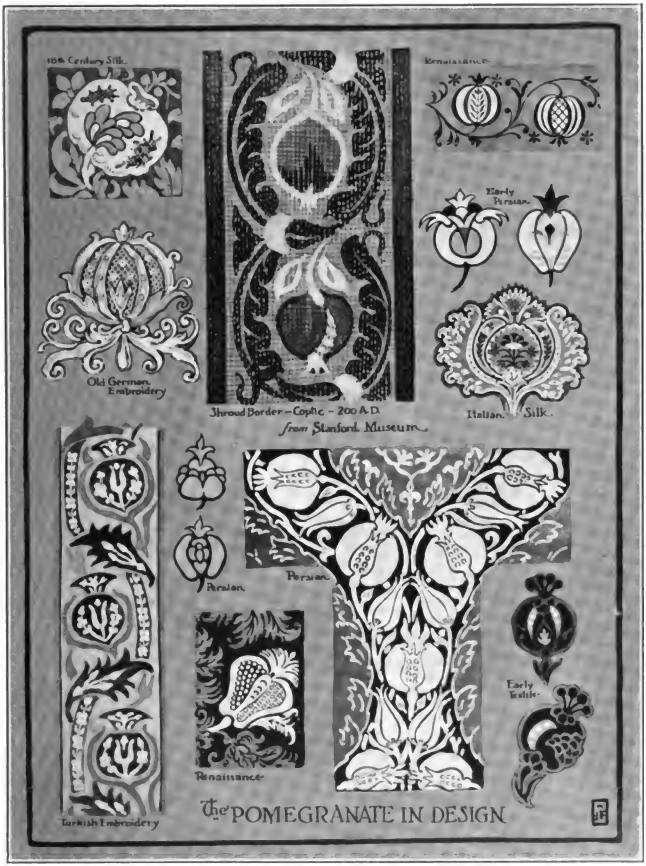

THE POMEGRANATE has inspired the artists of the ages with motifs for their designs. Above are shown the various interpretations of the Pomegranate as applied by them to different materials. The fruit is used as the major motif while the flowers and leaves play the minor part. The beautiful colors of some of these examples, though many hundreds of years old, are still charmingly preserved.

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Made in U.S.A. Snow White Fluid Known Abroad

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The Greatest Discovery in Art in Twenty-two Centuries

The American Art Student will soon publish an article by H. Giles concerning the Hambidge rediscovery of the lost formula of Greek design. The discovery presents a complete exposition of the underlying principles of all decoration motives of the classic period and containing certain incontrovertible aspects of design as its own proof.

The American Art Student

is a magazine whose primary purpose is to effect co-ordination of effort among the art bodies of America. If you are not familiar with the movement and with what has been accomplished, we make you the following

SPECIAL OFFER

Send us along with your subscription for one year (one Dollar), 13c in stamps, for which we shall mail you a complete set of Vol. I, Nos. 1-9, and enter your subscription for Vol. II, beginning September 1917.

Subscription Price One Dollar
Single Copy Ten Cents

THE AMERICAN ART STUDENT
13-21 Park Row New York, N. Y.

FOUND! At last we have located the originators of the two reproductions of roosters which were published in the SCHOOL ARTS MAGAZINE, March 1916, under the caption of "Signs of Spring." We asked at that time for information as to who sent them to us and now, after a year and a half, we learn that they were the work of Gladys Doty and Faye Smith of the Manhattan City High School. Those two young ladies should have been given credit for the good drawing.

A UNIQUE PREMIUM which the manufacturers are presenting to each purchaser of a package of Snow White water color is a miniature palette upon which is printed "Splashes of palette wisdom". The points embodied in these "Splashes" ought to prove valuable to teachers working in water color. If the premium is desired alone it can be obtained by sending a dime to J. W. Johnston, Fine Arts Building, Rochester, N. Y.

HANDSOME DRAWING BOOK. Many a teacher has wished for a little booklet giving in brief form instructions for draughting and sketching.

The services of Harry W. Jacobs, director of art instruction in the public schools of Buffalo, New York, were secured by the American Lead Pencil Co. and Mr. Jacobs ha written a decidedly interesting and worth while article and has cleverly illustrated it with appropriate pictures.

Some of the sketches show the use of certain degrees of pencils while others are examples of different degrees of pencil hardness. Among the subjects taken up are materials, paper, preparation, technique or handling of the pencil, handling of strokes, subjects, pictorial composition, method of working, advanced pencil handling, still life drawing, treatment of nature, etc.

The illustrations, which were all drawn with VENUS pencils, are a Dutch market, proper pencil sharpening, hard, medium and heavy "strokes", a French café, a house in four scenes, a church tower, an ornamental screen and a spiderwort plant.

Attractively printed on sepia paper, this publication is well worth the attention of every teacher. It will be sent free on request to those who write for it to the American Lead Pencil Co., 220 Fifth Avenue, New York.

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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Published by THE DAVIS PRESS, INC.
25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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A STANDARD OF EXCELLENCE IN THE REALM OF SCULPTURAL DESIGN.

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 4 — DECEMBER, 1917

Modeling for the Many

HENRY TURNER BAILEY

Dean of the Cleveland School of Art and Advisor in Educational work, Cleveland Museum of Art.

MODELING is sauntering into some of our junior and technical high schools. It is coming to stay. Fortunately it no longer demands a cubic yard or two of space for a clay bin, nor the constant attendance of Aquarius to moisten the tattered cerements of its young. That fact alone is almost sufficient to account for its growing popularity. But in the long run its place in the schools will be conceded not because its burden is light, but because its contribution to the industrial arts is heavy.

Modeling gives a training of prime importance to the architect, the designer of furniture, of silverware, of jewelry, and of building accessories of all sorts, both indoors and out. It benefits the stone cutter, the wood carver, the worker in plaster and wax, the seal engraver, the die sinker, the toy maker, and every other craftsman who works in the round. It is of course the native language of the sculptor. And Vedder, who frequently modeled his important figures small size and then drew them for his pictures from the little model he had made, used to affirm that "the chief function of the sculptor is to make figures for painters to draw"!

The sooner we recognize the wide usefulness of modeling in the art industries and turn the ambitious eyes of nine aspiring young sculptors out of every ten away from the masterpieces of St. Gaudens and Rodin, and towards the modest but exquisite work of the unknown men who cut the Greek grave monuments, the Roman sarcophagi, the altar panels of the Tuscan churches, the doors of the Baptistery at Florence, the capitals and string-courses of the Gothic cathedrals, and the pilasters of Renaissance palaces, the sooner we shall discover the transcendent importance of modeling in high schools.

"It's no use to design fine ornamental detail for churches," said a Boston architect not long ago, "we cannot find the workmen to cut it." "It would be good money in the pockets of this concern," said the foreman who was showing me through a big hardware factory in New Britain, Connecticut, "if every man here who runs a polishing machine could be trained in modeling. As it is they polish up the chimney and out of sight all the best work our foreign trained designers can produce. Those fellows can't tell an acanthus leaf from a waffle!" Why should such conditions be perpetuated forever?

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Then think of our cemeteries! There is more monumental ugliness to the square rod in an American cemetery than in all the graveyards of the world down to the year 1700. Look at Fig. 1, from a cemetery in Springfield, Massachusetts,—a solid marble house of Just-after-the-Centennial architecture, with the "Family History" cut on the back side, and "At Rest" on the door plate! The grassy slopes of the best cemetery in Cleveland, Ohio, are cluttered with granite baking-powder tins about two feet and a half long. The most exclusive cemetery in New York is crowded with dwarf temples as ugly as Caliban.

"Why is it", once wrote Theodore Lyman Wright, of Beloit College, "that one has such difficulty in obtaining a good design executed for those simple cemetery monuments which are the *only form of carving for which every man everywhere must be ready to give an order?* I found it so hard to get the bit of work done that should be unpretentious and yet abiding; that should show a craftsman's loving interest rather than the stone-saw's hard mechanics; that should be inexpensive and yet beautiful. I wrote to Mr. Charles Blake, a designer in Chicago, Pericles' words: 'We Greeks love art, with cheapness.'

"Have I succeeded in getting what I want? What your trained eye can approve of? What Mrs. Wright would love?"

Mrs. Wright, before her marriage, was an efficient teacher of drawing and handicraft. The design referred to appears as Frontispiece.

"I especially ask your judgment of the design. It must be rather unique since it combines my drawing and suggestion with Mr. Blake's, and dares to blend Byzantine and Gothic details. Why not? I am a little sorry that I did not insist on continuing the Gothic rosettes further down the slab crowding the inscription down toward the turf to be seen only by those who cared."

FIG. 1. A TOMBSTONE IN SPRINGFIELD, MASS.

Another view of this unpretentious monument is shown in Fig. 2.

Here is the largest and richest field for the sculptural craftsman, and yet it is absolutely ignored, so far as I know, by every technical high school, and every art school in the United States. Why? Shall we go on allowing the granite cutters to add new terrors to Death? Think of reposing beneath that Springfield thing labeled "The Mansions Above"! The old slate slabs of the Pilgrims, with an amusing cherubic death's head flattened into the arch above the chaste lettering, were infinitely better, and more durable, although costing one-tenth as much.

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FIG. 2. ANOTHER VIEW OF THE BEAUTIFUL MONUMENT DESIGNED BY PROF. THEODORE LYMAN WRIGHT TO MARK THE RESTING PLACE OF MRS. WRIGHT.

But the gravestone need not be reduced to that degree of severity. In Fig. 3 may be seen (though rather dimly) three beautiful slates designed by Mr. T. B. Hapgood of Boston. Similar in style but with marked individuality of character, these stones, with their fine proportions, their rich but temperate ornament, and their admirable lettering, are among the most beautiful grave monuments in America, and worthy to be taken as a standard of excellence in this realm of sculptural design. How restful and satisfactory a cemetery would appear with only such gray stones as these amid its greenery, dappled with purple shadows!

"What young person wants to design gravestones?" you may be thinking. My answer is, a trained designer loves

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THREE SIMPLE SLATES DESIGNED BY T. B. HAPGOOD, BOSTON, MASS.

THESE THREE STONES, SIMILAR IN PROPORTION AND OF THE SAME GENERAL STYLE, VARY GREATLY IN DETAIL. COMPARE THE CONTOURS OF THE TOPS, THE PROPORTIONS OF THE NAME TABLETS, THE MAIN LINES OF THE FOLIATED ORNAMENT AND THE MOLDINGS. SUCH TEMPERATE AND WELL EXECUTED DESIGNS ARE WORTHY OF HIGH COMMENDATION, AND UNIVERSAL EMULATION.

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to *design*. And in the training of a sculptural craftsman so vast a field as this should not be neglected.

The opportunity I wish to present is not that of designing gravestones alone. It is that of relating our instruction in modeling to the art industries rather than to "Sweet Sixteen," "The Kiss," "Lincoln," and "The Thinker." An old proverb runs "Look out for the pennies and the pounds will take care of themselves." Educate the rank and file and the talented will emerge. When the genius appears, then we can begin to think about getting out of his way, with our educational theories, so that he can have a chance to develope his art to the limit.

□□□□□□□

The Artist-Artisan Ideal

As stated by James Russell Lowell in a poem called "Beaver Brook"

Hushed, with broad sunlight lies the hill,
And, minuting the long day's loss,
The cedar's shadow, slow and still,
Creeps o'er its dial of gray moss.

Warm noon brims full the valley's cup,
The aspen's leaves are scarce astir;
Only the little mill sends up
Its busy, never-ceasing burr.

Climbing the loose-piled wall that hems
The road along the mill-pond's brink,
From 'neath the arching barberry-stems,
My footstep scares the shy chewink.

Beneath the bony buttonwood
The mill's red door lets forth the din;
The whitened miller, dust-imbued,
Flits past the square of dark within.

No mountain torrent's strength is here;
Sweet Beaver, child of forest still,
Heaps its small pitcher to the ear,
And gently waits the miller's will.

Swift slips Undine along the race
Unheard, and then, with flashing bound,
Floods the dull wheel with light and grace,
And, laughing, hunts the loath drudge round.

The miller dreams not at what cost
The quivering millstones hum and whirl,
Nor how for every turn are tossed
Armfuls of diamond and of pearl.

But Summer cleared my happier eyes
With drops of some celestial juice,
To see how Beauty underlies,
Forevermore each form of use.

And more; methought I saw that flood,
Which now so dull and darkling steals,
Thick, here and there, with human blood,
To turn the world's laborious wheels.

No more than doth the miller there,
Shut in our several cells, do we
Know with what waste of beauty rare
Moves every day's machinery.

Surely the wiser time shall come
When this fine overplus of might,
No longer sullen, slow and dumb,
Shall leap to music and to light.

In that new childhood of the Earth
Life of itself shall dance and play,
Fresh blood in Time's shrunk veins make mirth,
And labor meet delight half-way.

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Experiments in Sustained Problems

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.

IV

The Book

Continued from the November number

THE contest for poems which were to be submitted for use in the Book which the seventh grade was to make became very exciting. Pupils recited poems at their meals and they wrote them before, after, and in school. Following the first attempts there seemed to be no lack of enthusiasm, some pupils even handing in two or three for acceptance.

Meantime the seventh grade tackled with a new impetus the additional problem of designing and making the book. The study of the contents and general make-up of a bound book became at once a fascinating subject. Books, "dry as bones," were objects of great interest and respect. It was surprising how much there was in a book besides just the reading matter.

First there must be fly leaves and lining pages. Next there should be a frontispiece, in this instance a halftone from a kodak picture of the school. When one of the children brought the plate fresh from the engravers it couldn't have been purchased with its weight in gold.

Then came the title page (2 in the plate) which couldn't be fully made up until the results of the cover design contest were announced. Following this was a dedicatory page (3 in the plate) which was felt to be quite necessary, especially after the class realized what such a thing stood for. The contents (4 in the plate) completed the list of pages preliminary to the poems themselves. For a reason similar to that which prevented an early planning of the title page this page was left until last.

Next came the poems themselves which were planned to come on the odd numbered pages only, for two very good reasons. This arrangement offered a little more prominence to each poem and it made a little larger and more substantial book.

Finally came the cover, a design for which was to be submitted by each pupil in the seventh grade. The word, Poems, and the year were to appear and in addition some symbolic decoration. In planning for this, various suggestions and examples of cover designs were offered to the class. It was clearly announced that they were now designing for a real cover and the successful design was to be engraved and printed on the cover of all the books made. Therefore careful workmanship as well as good design must be obtained.

No thought of the "drawing lesson" as such entered into this cover making. It became simply a splendid problem, the solution of which could only be obtained by the use of pencil, paper and ink. Proportioned sizes and the technique best suited for good reduction in the plate and printing on a coarse texture were discussed. And then they went at it; all working with unconscious freedom and the firm conviction that as

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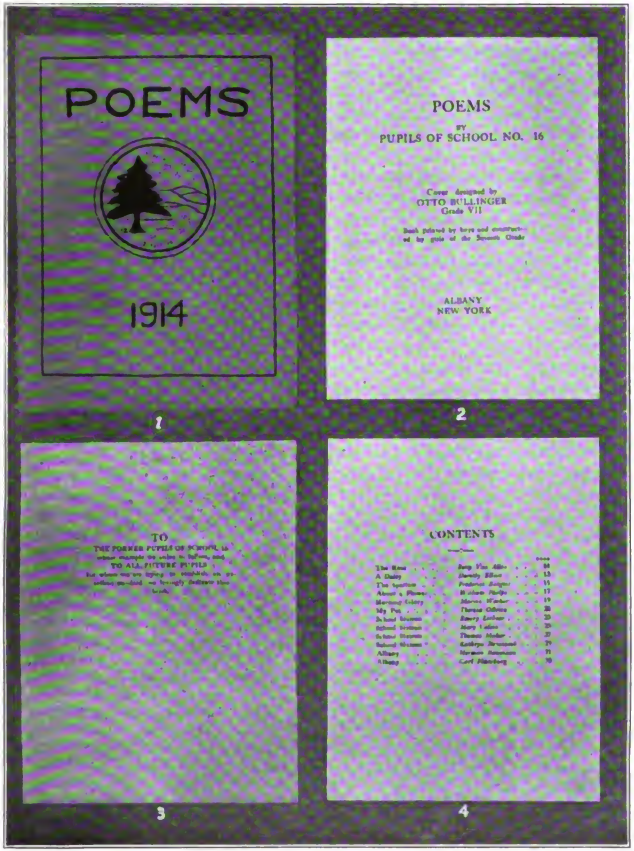

PAGES OF THE BOOK MADE BY PUPILS IN SCHOOL 16, ALBANY, N. Y. 1. THE COVER, SYMBOLIZING THE SECTION OF THE CITY IN WHICH THE SCHOOL IS LOCATED. 2. THE TITLE PAGE. 3. THE DEDICATORY PAGE. 4. THE CONTENTS PAGE.

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this was not a drawing lesson all had an equal chance.

The outcome was quite unexpected. While the so-called talented pupils submitted creditable results, the prize was unanimously awarded to the "worst drawer" in the class. This chap had never done well in "drawing," never liked it and was born of ancesters who could "never draw." But this wasn't "drawing!" It is needless to say that Otto, from then on, was the champion of the class. The cover is illustrated at 1 in the plate. The pine tree and the hills symbolize the section of the city in which the school is located—Pine Hills.

The cover contest was only exceeded in enthusiasm by the poem competition. But they were finally assembled and submitted to the three State Examiners in English who were the judges. Those finally selected follow:

THE ROSE

I saw a pretty rose
That was very pink,
I took my little hose
And gave it a drink.

Betty Van Allen, First Grade.

A DAISY

A little daisy stood drooping its head,
Down in a green and shady bed.

Dorothy Elliott, Second Grade

THE SPARROW

Once a little sparrow
Made a nest in a wheelbarrow.

Frederick Burgess, Second Grade

ABOUT A FLOWER

O pretty little flower
A-growing in the grass
I'd like to take you home with me
And put you in a glass.

William Phelps, Third Grade

MORNING GLORY

Morning Glory thought she'd look
Through the window at the cook;
Did not know 'twas impolite
To give a body such a fright.

Marion Weeher, Third Grade

MY PET

I had a dear old Bob-o-link
And such a pet was he,
He used to fly about our house
And always light on me;
And then one day he grew so bold
He flew upon our cat
And then the kitty grabbed him
And so I lost my pet.

Theresa O'Brien, Fourth Grade

SCHOOL SIXTEEN

School Sixteen
Has a great queen;
Her name is Miss Walker
And she is a splendid talker

Emory Lockner, Fifth Grade

SCHOOL SIXTEEN

Of all the schools in Albany
Our sixteen is the best,
I know no other quite so well
In north, south, east or west.
Our spacious halls and grassy lawns,
Our teachers good and wise,
And cheerful children everywhere
We surely take first prize.

Mary Coulson, Fifth Grade

SCHOOL SIXTEEN

In Albany town
There's a school of renown
Known by this number, Sixteen.
Now if you're in doubt
Why don't you find out?
You'll learn that this school is supreme.
At the head of the school
There's been chosen to rule
A lady both cultured and wise;
There ne'er was a lad,
No matter how bad,
Who does not improve where she guides
Now hip, hip, hooray!
On this glorious day
For the school by this number, Sixteen,
And again for Miss Walker
We all bow before her
And hold her in highest esteem.

Thomas Maher, Sixth Grade

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SCHOOL SIXTEEN

Oh, what school is it where life is so sweet
Where lessons are easy and work is a treat,
Where friendships are true and no one is mean.
That's what you find in School Sixteen.
Where we love each other from day to day
Though our teacher may not think that way
For school is a bore or school is a joy;
And it pays to be a good girl or boy.

Kathryn Newcomb, Sixth Grade

ALBANY

There is a town we all know well,
  A place of great renown—
It lays upon the Hudson's bank,
  Like some king's jeweled crown:
It's buildings are its greatest boast—
  We love them great and small,
For each one stands for something fine,
  The State House, best of all.
The business section is quite large
  With stores of every kind,
And hotels too, where strangers can
  Most courteous treatment find.
The streets are long and broad and clean.
  And so it's plain to see
That everyone who lives and loves
  Must boost this Albany.

Herman Bauman, Seventh Grade

ALBANY

Albany, once a little town,
Made up of houses few,
Has since become of world renown;
It is wonderful how it grew.
The houses are very up to date,
And everything is right;
And if you should chance to be out late
The streets are always light.
Our Capitol is a building not to be seen
Everywhere you go.
It's surrounded by grounds that are ever clean
And the walls are white as snow.
On the whole, the Dutchman who founded
  the place
Did little expect to find
A city fit to win a race,
With any one of its kind.

Carl Flansburg, Eighth Grade

As soon as all the poems were in and judged, the task of printing presented itself. This was handled in the following manner: In relays of four each the boys of the class were permitted to work in my home print shop on afternoons and Saturdays. We used a small "official" hand press and used type which I had purchased when a certain printing house in town was remodeled. Two boys "set up" while two printed. In the case of the cover, however, Otto was permitted to set up and print that all himself.

While the different groups necessitated the continual repetition of instructions and though it consumed a good bit of my time, I thoroughly enjoyed the experience.

Owing largely to the smallness of the groups and the intense interest of the boys, there existed throughout the experiment quiet order and earnest effort. In fact a single experience indicated their temper. On one very warm afternoon after the boys had worked intently and for over an hour without rest, the fire bells rang. I at once expected a reaction and wondered what I should do But beyond a casual remark and repetition of the number, the calm atmosphere was unruffled. They kept steadily at work. Soon, however, the repeated striking of a gong, the sharp penetrating rapid-fire clanging of another, the rattle of wheels and the pounding of horses hoofs, all rapidly approaching from down the street, suddenly told us that the fire apparatus was coming and that the fire must be in close proximity.

I enjoy a fire myself and under the circumstances I was ready then to grab my hat with the boys and race to the scene of action. However, I waited for their first move. Two of them, those setting type, rushed to the front windows, while the two on the press, without slacking speed, sang out,

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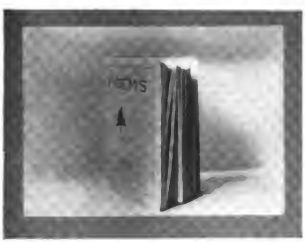
"Which way are they going?" "Oh, up the street," was the reply, and that was all! No rush for caps, no scattering of work, no pieing of type, no apparent desire for a change of scene! I confess I was disappointed, for I enjoy the excitement of the fire company, but without doubt to those boys that book was the most important and most pressing problem in the world.

Such was the spirit displayed in this sustained problem. It convinced me of many things, among them this, that if I were ever a principal of a school I would put into my building with the utmost dispatch a printing press.

The printing was finally accomplished and the boys' work completed. It now fell to the girls to put the signatures together and bind the completed product. Thus two valuable types of handwork were involved—printing and binding.

But it was impossible to systematically handle this final work. Our problem which had commenced at the beginning of the new year had consumed so much time that it was the very last day of school before the girls had finally placed the pages within their covers ready for the thread stitch at the back to tie all together. This was, therefore, necessarily done at home.

Our experiment was finished. It was no longer an experiment but rather a convincing evidence of the need of a good bit of revision in our well regulated and machine-like courses of study. To those who may have been interested enough to arrive at this final paragraph, I would add this later conviction. The sustained problem is, in my opinion, more desirable than the detached and quickly completed lessons of two or three periods' duration, but back of it all and running through the work from its very beginning, there must be great underlying principles of art, continually pointed out and constantly driven home, if this work in art education is to bear a perfect fruit.



THE FINISHED BOOK.

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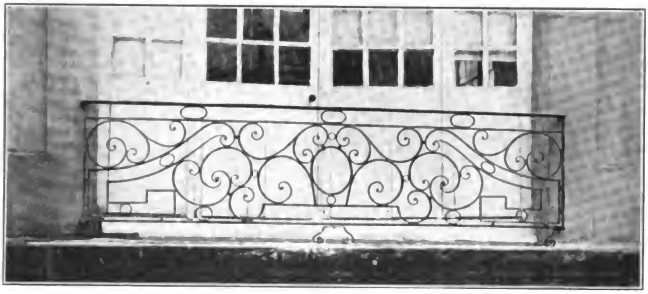
The Iron Craft of New Orleans

ELLSWORTH WOODWARD

Newcomb College, Tulane University, New Orleans, La.



WROUGHT IRON BALCONY ON THE CABILDO, NEW ORLEANS. A VERY BEAUTIFUL EXAMPLE OF GRACEFUL, WELL-BALANCED SMITHING. GOVERNOR CALIBORNE WITNESSED THE LOWERING OF THE FRENCH FLAG ON THE PLACE D'ARMES AND THE RAISING OF THE AMERICAN COLORS FROM THIS BALCONY IN 1803. PRESIDENT MCKINLEY ADDRESSED THE PEOPLE OF NEW ORLEANS FROM THE SAME PLACE ONE HUNDRED YEARS LATER.

VISITORS to the Crescent City, especially visiting architects, rarely fail to leave a letter with the local newspapers expressing delight in their many unusual experiences, commenting with special enthusiasm on the iron balconies and galleries. We, the inhabitants, have grown to expect this tribute. We have indeed a certain complaisance in this expression of approval and would miss the expected compliment if it should cease to be paid, but the significance of the impulse which prompts these expressions of pleasure, escapes the townsman accustomed as he is to the features of his home.

As a matter of fact there are many American cities possessing more natural advantages and striking civic beauties than does New Orleans, but none in which a naïve artistry of design so pervades its older architecture with such captivating effect. Like all cities which had their foundation in the simpler colonial times the buildings themselves possess the simple dignity belonging to that period, but it is in the balconies so necessary in sub-tropical living that the interest is especially found and the use of iron that lends the unusual charm and gives rise to the comments of such genuine appreciation.

The oldest examples of this work are invariably of wrought iron. Later and extending down to the time of the Civil War, cast iron was the rule. After the war there was little building of any sort for a generation. When activity recommenced another taste directed the style. If iron was used at all, it was of

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(AT THE LEFT), CAST IRON GALLERY ON THE PONTALBA BUILDING, NEW ORLEANS. CLASSIC PILLARS OF IRON STANDING ON THE CURB OF THE SIDEWALK SUPPORT TWO STORIES OF ELABORATE CAST IRON TRACERY. TWO BUILDINGS BEARING THE NAME OF DE PONTALBA FACE OPPOSITE SIDES OF THE PLACE D'ARMES. A BLOCK IN LENGTH AND A HALF BLOCK IN DEPTH, COVERED WITH DOUBLE GALLERIES, THESE BUILDINGS CONSTITUTE THE RICHEST AND MOST EFFECTIVE DISPLAY OF THIS TYPE OF WORK TO BE SEEN ANYWHERE.

(AT THE RIGHT), END PANEL OF WROUGHT IRON FROM THE CAFE DE LA LOUISIANE FRONTING THE PLACE D'ARMES. NOTE THAT THE TANGENT UNION OF THE VOLUTES IS WELDED, NOT RIVETED, AND THAT THE STEMS TAPER FROM THICK TO THIN, VERY DIFFERENT FROM COMMERCIAL STRAP-WORK. THIS IS A CONSUMMATE EXAMPLE OF HAND-FORGING.

(THE LOWER ILLUSTRATION), CAST IRON TRANSOM IN THE PONTALBA BUILDING. THIS DESIGN, REMINISCENT OF THE STYLE OF THE FRENCH RENAISSANCE, SURROUNDS THE FAMILY MONOGRAM. IT WAS CAST ABOUT 1850.

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the commercial strap pattern without distinction of ancestry. This peculiar development of the ironcraft for exterior ornament is a closed chapter. Its passing is a thing to regret and its preservation the concern of those who realize how rare a quality is distinctive personality in architecture as in other forms of art.

The interested student will see much in these balconies to remind him of middle and southern France, but the surprising florescence of these lace-like structures and the originality of the patterns belongs to New Orleans alone. A visit to the old foundries discovers many traces of the now neglected industry. Delicate patterns, carved in wood, from which the moulds were made gather dust and cobwebs as they hang on the walls surrounding the sand floors now given over to the casting of machinery.

Whether or not this craft will again revive no one can say, but in the meantime many an old balcony and fence from demolished buildings find their way to other parts of the country to enter upon another lease of usefulness for a new and more appreciative owner.

Department of Costume Design

Conducted by

ANNA L. COBB

Line Influence in Costume

PERHAPS the reason why there are so many diverse opinions as to what constitutes style in dress may be due to the way in which the various elements which go into its composition influence different people. The stimulation of color, for instance, has several types of response. The effect of line upon the individual is similar to that of color but because it is less intimate in its personal application it is not generally as thoughtfully considered as color. An English psychologist has analyzed line and color influences as applied to individuals to be four in kinds: (1) *Objective*, that is, when attention is upon lines and their *qualities* only, for example when it considers the lines of a silhouette as straight or curved, when yellow is bright or gray is neutral. Persons influenced in this way only may be defined as intellectual, analytical, and critical, but in no sense emotional. (2) *Physiological*. In opposition to those of the first group the second includes the appreciative and the emotional persons, and their response to line and color stimulation may be pleasant or unpleasant in varying degrees according to the amount of sensitiveness they possess. Aesthetic enjoyment may therefore be highly conditioned by physical reaction to either line or color. Most people are susceptible mainly to color, the minority to line; it is the exceptionally sensitized person who naturally reacts to both equally but they are very few in number. The artist generally has acquired through training an intellectual appreciation of both lines and color which, added to the emotional excitement produced by them, causes a physical reaction the effect of which is usually observable when persistent

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repetition of certain lines and color, characterizes his work. (3) *Associative.* Undoubtedly the people influenced through memory associations form the largest group because this third crowd may include both the first and second. One need not necessarily be pleasantly or unpleasantly affected by line or color through memory but the fact remains that most people are, because both old and young seem to have had experiences connected with line and color which consciously or unconsciously create an attitude of mind towards them that in turn influences their judgment and selection. An investigation along this line would reveal many interesting, perhaps fantastic, explanations of why certain kinds of line and color meet approval or disapproval as the case may be. Sentiment plays a very important part in the drama of fashion we all know, but its initial performance is usually a very intimate one indeed, behind the scenes as it were, and rarely shown for the scrutiny of the public. (4) *Character.* There is a relatively small group of people who see and feel both line and color in terms of character qualities. They attribute very personal qualifications to the various sorts. This group combines both the intellectual and the emotional traits within their own personalities and therefore judgment and feeling are rather nicely balanced. The artist whose designing is an intellectual process consciously evaluates the force and resistance of a line, its energy and aggressiveness, its power to accelerate or retard movement in the pattern, in other words its capacity to function in the direction he wishes so that he may in his composition produce an effect that will arouse whatever emotion he desires. Color has acquired its symbolism mainly through the character quality it expresses, and it is for this reason that if intelligently selected it satisfactorily interprets moods or adequately conveys thoughts and ideas. Line and color may therefore be acknowledged as capable of expressing all that an individual desires to manifest or to interpret and to conceal all that which it is desirable to withhold. If used with proper discrimination it is possible to tell any story the user wishes to tell. As line influence is less perceptible and more subtle than color influence it naturally comes more within the province of the artist to analyze its properties and to direct its use when dress is the medium of expression because intuition plus training seems necessary to the successful organization of line, whereas frequently intuition alone supplies the requisite good taste for successful color arrangements.

Line qualities in dress may be divided into two groups: (1) Those which supply and sustain the necessary feeling of strength and support in the costume as a unit of design, and (2) Those which enhance and dignify the unit by emphasizing or supplementing the structural lines with ones which give the sensations of balance and rhythm. If the human figure were fixed in posture and place the problem of dress would be simple indeed. Many excellent designs are destroyed when disturbed by the movements of the figure. As a figure is bisymmetrical in its structure it follows that most costumes conform to this plan in line. The vertical axis imposed in this case need not necessarily be marked by an obvious line down the center of the garment; it may be suggested by a bisymmetric arrange-

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ment of lines and areas about a felt central line. Perfect balance is produced by either method but it is not necessarily a pleasing balance unless the lines of both first and secondary kinds succeed in enhancing and dignifying the head and shoulders which together form the area of dominant interest within the unit. Areas and proportions are of course established by lines within the silhouette and it is in the relationship of these parts to each other and of each to the whole that structurally dress is well designed. The same is true of architecture as witness Giotto's Tower or the facade of Notre Dame Cathedral.

It may distress some designers to have their art spoken of in terms of numbers and it might be wise under the circumstances to adhere to the terms of design, but as a matter of fact monotony and variety in dress reduce themselves mathematically in a way not to be denied. Lines which repeat themselves and the intervals between them either numerically or geometrically produce decidedly unpleasant proportions. There are a number of examples that might be used to illustrate this truth but if this is done there is the danger of formulating principles regarding design in dress that will be either too arbitrary or which will require a quantity of exceptions too difficult to manage without obscuring the meaning. No other form of art permits so few rules to govern it. The very nature of the influences controlling it prevents principles that are too inflexible. Dress is constantly adjusting itself in the fashions of the moment to the dominant popular mood of the moment and in turn creating new moods to be in turn interpreted. It in only in the fundamentals of expressios that any arbitrary definitions can be made. Perhaps the one flagrantly poor example of dress designing that is repeated season after season is when tunics and their underskirts repeat equal lengths and when coat peplums repeat in length the space between the neck and the dividing belt line. Another example that well illustrates this principle of monotony in areas is when shoulder yokes or collars repeat the distance between them and the waist line. Owing to the rounded contour of the figure many of these areas are to be felt rather than measured. It is the appearance of uninteresting repetition that counts rather than actual inches. Hems and the space left between them and the tucks or bands above them, also hip yokes and belt widths are frequent causes of monotony of line arrangement. These examples are of horizontal selection but the same is true of vertical arrangements, for example, the width of a vest should not repeat the distance to either shoulder, nor should lapels do this thing. The plaits of a Norfolk jacket should not repeat the spaces between nor an applied pocket cut the waist length in two; likewise in skirts, front or side panels should not divide the natural width of the figure into equal portions. Examples are limitless. If the principle is understood the avoidance of violations is easy.

To preserve unity within the design it is essential to prevent restlessness or uncertainty by opposing lines which distract too emphatically or disturb the continuity of any dominant lines too decidedly. In the Greek dress there were many irregularities in line but they were always so rhythmically arranged that they were never felt as interruptions to divert the eye from the way

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it wished to travel or to hold it unwillingly by their intricacies. The main lines of direction were rather enhanced by these flowing musically sequenced rhythms of curving lines which tended to carry the eye upward in pleasant fashion to the climax at the shoulder near the head. When two sets were used one always dominated and was supported by the other. Aesthetics in dress found its best expression in the lines used by the Greeks, but as their arrangements are neither practical nor desirable these days we must devise other methods to produce the same qualities if we can. Perhaps if we stop to consider one basic principle it will help us to an understanding of their success. They never used drapery unless it was suspended obviously from a point or place on the figure that Nature provided as a support. Shoulders and hips were used as natural planes of support for all drapery whether falling in straight or in radiating fashion. The arms, of course, formed other natural means of support for over-garments. The fabrics used by them were easily managed in this flowing free way but care and attention was none the less evident in their plan.

The fabric used in making a garment naturally determines to a large extent the cut and construction. Utility in turn influences the selection of the fabric so both together should limit the choice of lines used. Personality determines a wise choice of line as a consistency must be established between the character of the wearer's individuality. If, however, the lines of the face and hair are too long the lines of the dress should have sufficient interference or interruption as characteristics to shorten them to moderation. If too short then lines of a contrary character are needed. Shoulder lines should be considered in connection with the face and hair and emphasis or interference used as necessary to combat an over tendency in any direction. Once more the contention must be made that outside of the fundamental structural principles and those regarding immoderate repetition that produces monotony of effect or that causes confusion of lines, especially at points of junction, there is danger of an absurd arbitrariness if too definite rules are laid down.

A fine line in dress is a thing to be sensed intuitively or else acquired through study of what is known to be good, and through experiments with materials until a satisfying and pleasing result is obtained. When it is experienced one can then hope that balance and possibly rhythm as facts or principles in art have been achieved.

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Department of Home Making

Conducted by

FLORENCE E. ELLIS

The Vegetable Garden

THE vegetable gardens now are bare. The crops have been gathered and put away for winter use. We begin to think and plan for more abundant crops for 1918. In memory we see the stately corn, the bean vines climbing high on the tall poles and luxuriant with pods and leaves, and the cabbages like huge pale green or purple roses. In our imagination we picture a still more beautiful and a far more profitable garden for the coming year. We are full of enthusiasm and can scarcely wait for spring to come. In the meantime we are thinking and planning for this garden of our dreams; a way in which we can better serve in our country's need. We still feel the glow of health and vigor gained in this out-of-door work of last summer's garden; we have the garden products put away for winter's use and we say it pays abundantly.

The vegetable gardens are a matter of great concern at present, and more and more are taking the place of flowers, decorative shrubs, and even lawns in many instances.

Such a change has obvious advantages. It furthers the food supply; it gives a love and knowledge of common growing plants; it teaches thrift and economy; it makes for a more democratic feeling; it is in the present crisis an expression of patriotism,—a means of helping our country in this great emergency.

"Everyone who creates or cultivates a garden, helps, and helps greatly, to solve the problem of feeding the nations."—*Woodrow Wilson.*

There could be no better problem for the art, manual training, home economics, vocational, or physical training departments of our schools than in making a vegetable garden. It benefits the health of the pupil, the economic conditions of the nation, induces a love of nature and out-of-door living, and in its planning and equipment furnishes many very valuable projects for the art and manual training pupils.

In smaller cities where there is no special supervisor of school gardening, the manual training or art supervisor has charge of this work. It is just as much the duty of the one as the other in my opinion.

A vegetable garden can possess as great beauty and charm as one which is ornamental only. Too often it has been the exact opposite and its place was back of the house and as far out of sight as possible. At present when lawns in front of handsome residences are being converted into war gardens, it may be that art principles will be carried out in vegetable gardens and they will become really decorative and charming as well as food producing. Flowers are not necessary to make a garden beautiful; it can be beautiful and not a flower in it other than the blossoming vegetables.

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Garden making is the finest opportunity for creative design and color composition that possibly could come to the art department.

To bring beauty and order where was ugliness and confusion is creative art of the right kind.

Such changes sacrifice in no way the maximum food production, and give besides increased joy and satisfaction in labor.

In landscape gardening every art principle is applied and it demonstrates and fixes them in a very real and convincing way in the mind of the child. A vegetable garden which appeals to the æsthetic sense is to most of us an entirely new undertaking. Let us be equal to the occasion! We have the winter in which to work out the plans, and beyond that, experiment and experience are the greatest teachers.

The so-called war garden in the front yard, usually so destructive of beauty, should have all the attractiveness and cheer possible given to it to counteract the mental images of war, and of the desolation it brings.

In Italy cabbages and other vegetables are often used in handsome gardens for decorative effects and this I have seen in Canada and nearer home in Cleveland. Head lettuce is used in much the same way; beets and carrots make excellent foliage plants.

By one who has tried it and succeeded the following is recommended:

Along the front porch plant a row of cabbages. In front of them put a couple of rows of beets and lastly a row of parsley On either side of the walk that leads to the street, and on both sides of the yard plant two rows of carrots 18 inches apart. Between these rows sow shirley poppies. The foliage of the carrots is as beautiful and graceful as that of ferns and the delicate blossoms of the poppies will rise from the feathery green of the carrots in a manner indescribably beautiful. The remainder of one side of your yard plant in string beans and beets with an occasional row of zinnias. The other side can be planted to squash, cucumbers and tomatoes with calendulas or four o'clocks to give a floral effect.

The plants which are largest, as corn, and the beans climbing on tall poles, arbors, or pergola-like structures, are best in the rear-yard and there they make an effective background for the house. Many vegetable plants are as exquisite in color and form as flowers, and serve the double purpose of food and beauty.

These are only a few suggestions for more attractive gardens and greater joy in labor.

HOME GARDENING IN LOS ANGELES

The work outlined in this summary is being continued in Los Angeles, particularly in the Intermediate Schools. The Chamber of Commerce is giving aid.

The wage earner of the future in Southern California will have his home on a small plot of land intensively utilized to make his home nearly or entirely self-supporting. Los Angeles City is spreading out, the home lots are becoming larger, transportation facilities are increasing in efficiency, and the day is coming when small intensively cultivated home plots will take the place of large ranches owned by aggregation of capital.

The holding of school classes in Home Projects with parents and pupils and teachers working together is an innovation in the educational world.

The following figures are compiled or estimated from official sources and investigations by the Beautifying Los Angeles City Committee:

Population of Los Angeles	528,817
Number of homes	211,527
Approximately 5 per cent of the homes are in flats or apartments or where yards or gardens are debarred	10,576

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SOME RESULTS OBTAINED BY YOUNG GARDENERS IN LOS ANGELES. (ABOVE) JOHN HOOD AND HIS BEAN VINES. (BELOW) GEORGE BROWN'S GARDEN.

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Number of homes having lawns, yards and gardens, approx	200,000
Number of homes in Los Angeles in 1915 having vegetable gardens or vegetable and flower gardens of some economic value to the home, estimated	120,000
Number of gardens of economic value conducted by school children alone and in partnership with parties entered in the 1915 Garden Contest, visited several times and instructed by trained gardeners	8,000
Number of gardens conducted by school children instructed in gardening at school but not in competition for prizes, estimated	7,000
Number of children's home gardens visited during June, July and August 1915 as having gardens of such a high economic standard and degree of excellence as to receive careful consideration in the award of $8825.00 in cash prizes	1,200
Total number of gardens awarded prizes of from $2.50 up to $35.00	816
Total amount of prize money offered to home gardeners as follows: $105.00 in each of 120 school districts	12,600
816 children in 108 schools qualified to receive on October 2nd 1915, a total of	$8825.00
In addition to what the School Board has spent, there has been used by the Committee for seeds, trees and plants for school and college gardens and grounds during 1915 to date, approx	$4500.00
Seeds to Home Gardens, approx	500.00
Gardening laborers on school grounds, approx	400.00
Instruction thru printed material	1000.00
Salaries of landscape gardeners and gardening directors and stenographer	8000.00
Expended to date for beautifying homes and schools, approx	15,000 00

The School Board was induced to co-operate with the Committee and they placed to the assistance of the Committee's directors a force of fifty-four garden teachers for home gardens. These teachers worked about two hours per day extra time, equivalent to about twelve full-time teachers for school gardens and school grounds. About twenty-six gardening teachers gave full time.

The prizes inspired 120 schools and communities to beautify their school grounds and home grounds. Local organizations and committees were formed to conduct the campaign of Beautifying the City.

Through the school gardens and grounds and home gardens and grounds nearly 100,000 children were enlisted in the City Beautiful campaign. The Committee did not emphasize the economic viewpoint except as a more beautiful city is a better city, and its property of more value. However, the greater portion of the home gardens were vegetable gardens, and it was found necessary to give emphasis to economics, gardens, and to educating people in gardening, and in how to utilize garden products in order to enlist their service in the movement. It has been found comparatively easy to induce a vegetable garden to grow flowers. It has been far more difficult for the teachers to induce the home with a purely floral or landscape garden, to see the advantage of growing vegetables and fruit for the home use, or to raise chickens and rabbits for home use.

In all cases the greater results have obtained where there have been community organizations to co-operate with the school forces to promote the work.

C. L. Schufeldt, Director.

The Editorial Outlook

FOR many years the enrichment of our knowledge as to the earth's natural wealth, its immensity, its variety, and its quality—a knowledge gained through exploration and through research—developed an ever increasing appreciation of the treasures supplied by nature for our use to whatever ends and by whatever means we devised. We used joyously according to our needs. The scientific certainty we believed we possessed as to their extent in space and as to their duration in time, obscured our understanding somewhat and we were easily persuaded that nature was too prolific to be computed in terms of weights and measures. We began to use recklessly and not always to good purpose.

Nature, an indulgent but wise provider, began to manifest resentment against our improvidence by means of

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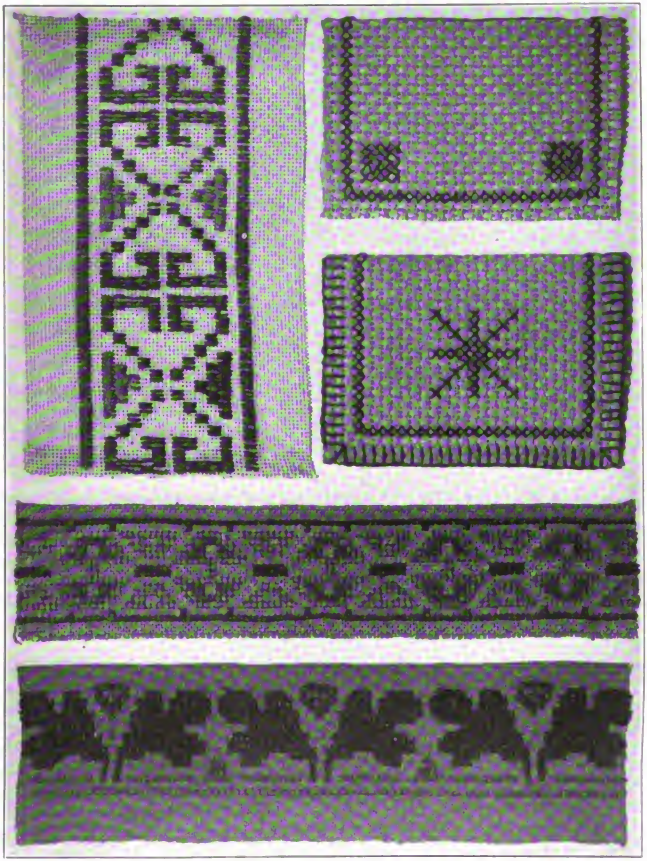

Designs for cross stitch embroidery. The needle-books came from the Hamilton School, Mt. Vernon, N. Y. The borders were the work of Eighth Grade Chicago pupils under the direction of Miss Lucy Silk, Supervisor of Drawing.

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the exercise in a punitive way of her splendid physical powers, by drying up streams, by depleting forests, and by various activities too obvious to be ignored and too revealing as to their consequences to be misinterpreted. Science, always investigating and explaining, sought to rescue us by showing how nature's power and will to provide demanded a better understanding on our part of her methods of production and distribution, and of the penalties she imposes upon wastage of the fruits of her labor—whether through ignorance or through deliberate extravagance. We were concerned primarily with our safety and maintenance and therefore the warnings of science were heeded.

The idea of Conservation was thus born of the instinct to survive and of the desire to subsist pleasantly. Its value as an implement for defense against nature's arbitrary but just penalties was soon recognized, and after further development through experimentation in the scientist's laboratory and in the economist's study, it was finally proven of sufficient worth to pass on to the statesman for application to laws for our benefit. We now use more discreetly and we hope to wise purposes.

As time passed and the business of living developed a highly organized Industrialism, a social and economic condition soon arose that showed the necessity of a similar readjustment of our ideas regarding human energy that we experienced concerning natural forces and resources. Misapplication of physical and mental activities was distressingly obvious. Wastage of human effort and strength disturbed our best laid plans for human happiness. The energies of men and women are of necessity variously distributed but mainly in the attainment of individual growth, in home-making activities and in industrial endeavor for the survival or supremacy as the case may be. The latter usually requires for the majority of people labor of such character and extent that it more than uses up the sum of energy allotted by nature to each individual worker. Depletion of both the physical and mental powers of the working group resulted from this ill-balanced relationship. The spiritual reaction to this condition is what causes the social and economic upheavals or revolutions which mark humanity's resentment against wastage of its precious resources. The parallel is to be found in nature's methods of aggression against the misuse or destruction of her physical treasures. Science, however, once more sought to rescue us from the consequences of our mistakes of understanding and of conduct. Psychologists and sociologists are at work in laboratories and in the field weighing and measuring human power so as to make definitely accurate evaluations of the relationship existing between it and the demands made upon it by the mechanics of living.

The efficiency idea was thus born of the instinct of the group to survive within a well organized state, and of the desire to live more effectively in service to the state. The efficiency idea permeates all fields of thought and of endeavor at the present time. No plan of business for profit can afford to ignore the many devices provided to assist in adjusting human energy to economic requirements. Schools, shops, and markets are organized and managed with the idea of efficiency paramount in the scheme.

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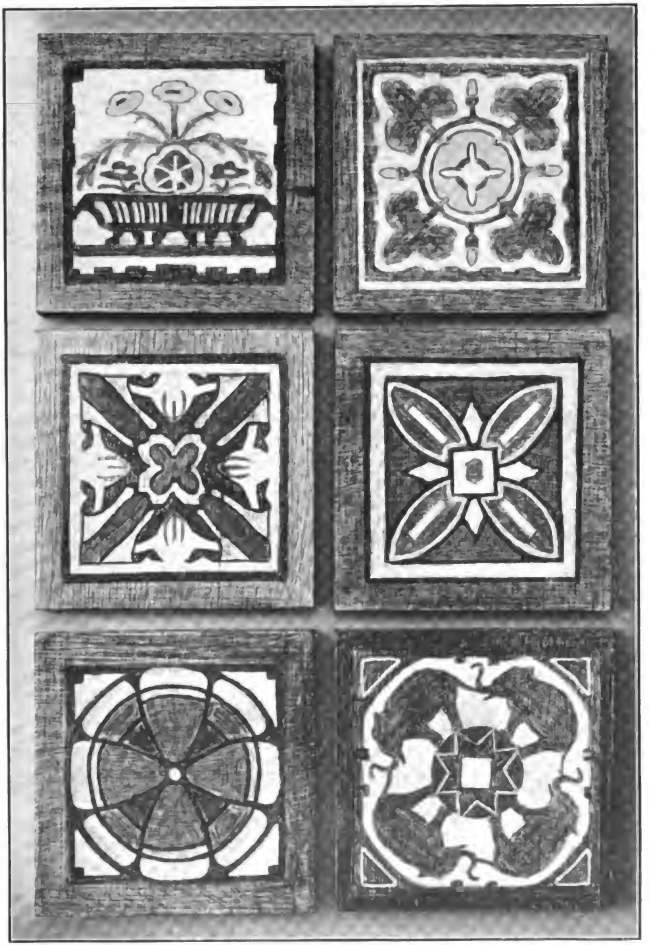

These attractive tiles were designed by S. A. Lewis of the Normal Department of the Cleveland School of Art, as a Sixth Grade problem.

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Theoretically the idea implies *service toward better living* but practically there is as yet very little evidence of betterment. As a matter of fact there are very apparent if as yet rather isolated groups making aggressive movements that indicate resentment against the exploitation of the many for the benefit of the few. If these groups merge into mass resentment Society as now constituted is not safe from destruction even to its foundations. It is essential to our security and to our progress that scientists be called upon to observe tendencies and to analyze causes so as to be quickened once more to the rescue.

Nature never exploits any portion of her possessions to the disadvantage of the whole. Disintegration would follow any such ill-balanced arrangement. The earth is being constantly forced to readjust her physical elements of land and water in order to meet some larger cosmic demand. Harmony is thereby preserved. Is it not strange that long living with Nature has taught us so little of her wise ways of doing things? A better understanding would avert so many penalties, prevent so many reversions that retard progress, and so many disappointments that discourage advancement. At the present moment the world stands appalled at the consequences of its own blundering. Every cherished order of things which has been inherited either actually or traditionally seems to be violated or destroyed. The old order of every institution seems to be disappearing with only man's instinctive faith in the doctrine of the eternality of that which is good and beautiful to save him from the conviction that all order is utterly and irrevocably lost. One seemingly gifted with a prophetic outlook writing in a current magazine of the decadence of order says: "If it is not to disappear into chaos there will be need of active imagination and vigorous hope in constructing a new order." The organization of a completely new order of things seems to be the probable solution of the present indeterminate state of affairs. Even if certain aspects of the old survives it will be with a modified vision that we shall behold their workings. Progress will necessarily be urged and motivated by new ideals and inspirations which it is impossible to forecast until the conflict is over and the desire is aroused in all races to resume the journey towards the highest civilization possible to mankind. Isolated marching units will be unknown. The procession must include all peoples. It may be, however, that if the journey is resumed with a firm belief in the ultimate accomplishment of our highest destiny and an enthusiasm strong enough to invigorate the stride onwards, the interruption and devastation of war may seem in time to have been but an instrument of acceleration. The compensation implied is conceivable and profoundly desirable. How shall we go about organizing the new order? Scientists working within the fields of human mentality and energy are busy analyzing individual and group instincts, desires and necessities. Will it not be wise to heed their findings and suggestions in order that we may neglect no necessity, reject no desire nor ignore any elemental instinct when we begin to organize for physical, mental and spiritual efficiency during and after the days of reconstruction? Why not make them days of regeneration? Shall we refuse to hear their pronouncement that the soul of the nation needs food

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Some pages reproduced from 1917 school calendars. At the top are shown three of the six sheets which made up the calendar of a school in Newark, Ohio. The motive for all the decorative panels, which alternated, first a drawing and then a poem, was from nature. This calendar came from Miss Edith McCoy. At the bottom are shown two of the four sheets, one for each season, which made up the calendar of the Central High School, Springfield, Mass.

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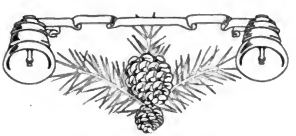
as well as its body? We are told to conserve this and that. Shall we refuse to conserve that which nature provides for spiritual growth and sustenance and which energizes the spirit of the nation into beautiful and satisfying expressions of itself—in well planned cities, in distinctive architecture, sculpture, painting, and manufactures? We speak of our intention in education to develop individuality. The slogan is heard on all sides. Do we honestly believe that our wholesale methods of training will provide artists and artisans who will raise our industries above the commonplace who will give to the day's work the personal initiative of originality which rejoices and rewards the workers, or who will collectively create through a cohesion of interests and a common fellowship of ideals a great and adequate American art? Can we deny one present day writer's contention that we have placed "exaggerated emphasis upon the mechanics of life at the expense of the quality of living"? The present crisis in human affairs answers the question. The same writer tells us that "we suffer from a real shortage of spiritual values, there is nothing . . . that touches in any way the happiness of the individual, the vivifying of the personality, the comprehension of social forces, the *flair* of *art*, in other words the quality of life." Individually we may protest but collectively we stand convicted or victims. Which?

We have been forcibly deprived of so much that was both artificial and superficial in our habits of thought and action these last few years, that we feel stripped, spiritually and mentally, and we yearn to clothe our souls and minds in garments that will leave us free to engage in the cultivation of wholesome nourishment that will invigorate the quality of life. We relinquish the trammels of the old order without regret. Retrospective survey of our failures with their multitude of contributory causes should not dismay us. It should rather contribute to facilitate the change from an old to a new outlook. This will mean new enterprises and new processes. Sincerity and simplicity should be the virtues marking the approach, and the conservation and cultivation of national æsthetics should be the goal of a goodly part of educational endeavor. Industry being a vital part of national life providing food, raiment and housing, should be required also to provide some leisure to secure food for the spirit, and some to insure an opportunity for its expression in æsthetic activities that should be fostered by the state and nourished through education. The compensation to industry is obvious and we may therefore conclude that it must be in the reconciliation of our mechanical processes with our spiritual aspirations that the efficiency idea will function in order to obtain quality in living.



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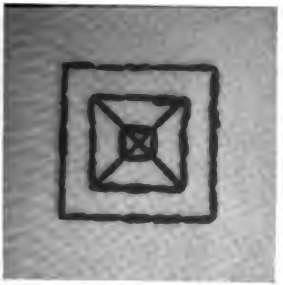
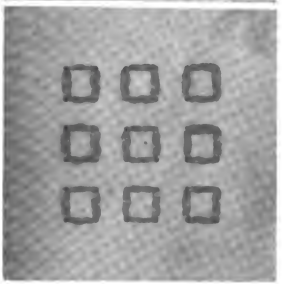
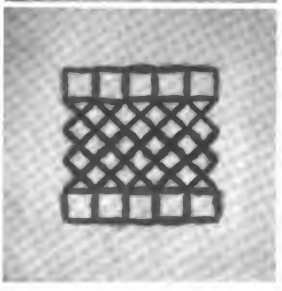
Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.
THE EDITOR







KINDERGARTEN NEEDLE WORK. The attractive little patterns worked in wool upon pricked kindergarten cards shown on this page were sent from Missoula, Montana. The little ones who originated these designs displayed exquisite neatness in the sewing as well as clever invention in the pattern.

BOOKS FOR THE GUEST ROOM. The pupils of Lincoln High School in Cleveland, Ohio, under the direction of Miss Annie Inman, have distinguished themselves for some years past by the beauty of design and the excellence of craftsmanship which they have shown in the binding of books. Those illustrated on page 175 were selected from a number which involved the choosing of appropriate wall papers to use as decorative book coverings. The inside papers were folded and sewn in true craftsman manner to the leather thongs which were then passed through well spaced cuts in the cardboard covers so as to tie when the book is not in use. These charming books would inspire a visitor to show appreciation of hospitality by leaving within its covers some clever sketch or verse to which the autograph of the artist could be placed with satisfaction.

TOY FURNITURE MADE OF WOOD. It must be admitted that the play impulse grows decrepit with some of us altogether too soon. If, however, it becomes our good fortune to handle such charming toy furniture as was sent to us by Miss Eleanor Kneeland of Brooklyn, New York, and which is illustrated on page 174 the instinct to "play house" suddenly revives. No matter how many years since we enjoyed the games of childhood the interest and pleasure aroused are as keen as if the game had never been interrupted. The chief charm of these toys lies in the beauty of their lines and proportions, also in the excellence and simplicity of the construction. The working drawings on pages 176 and 177 tell how to go about providing these delightful toys. The models were sawed from three-ply $\frac{3}{16}''$ stock, and put together with glue and $\frac{1}{2}''$ brads No. 20. They will be of great educational value as well as an æsthetic joy to the children who may be able to possess them by means of their own skilful handwork.

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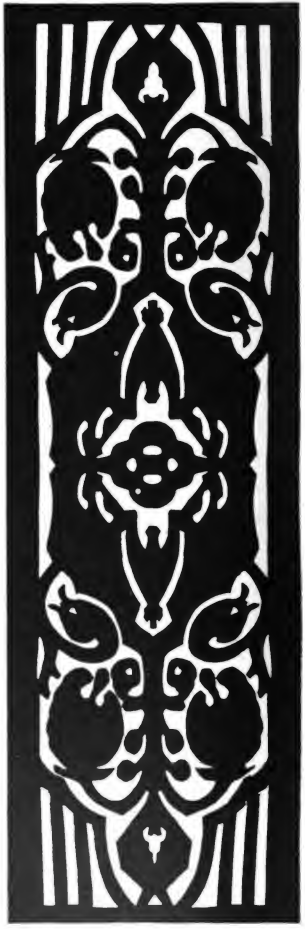

These designs were executed by Miss Amelia Johnson of Columbus, Ohio.
School Arts Magazine, December 1917

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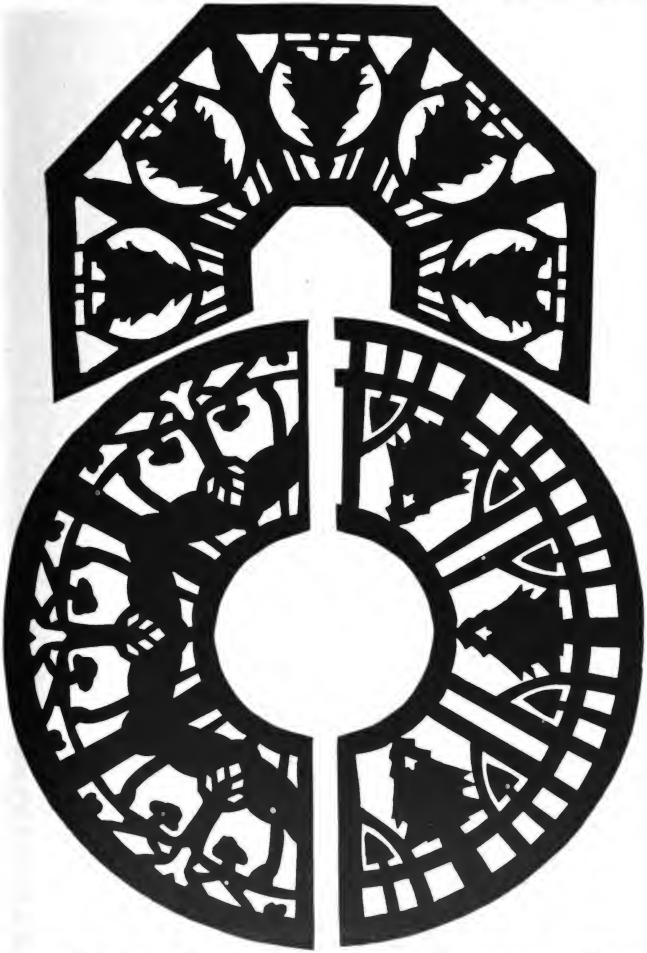

Designs for candle shades worked out in cut paper by Eva Wright, Cleveland School of Art.

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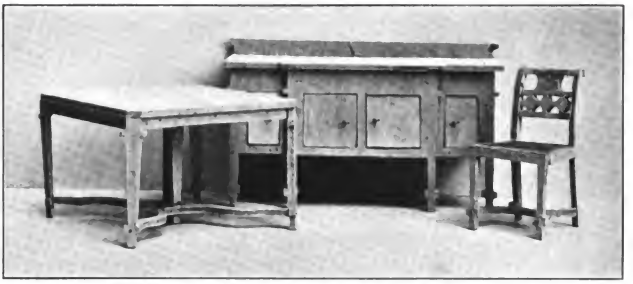

THIS CHARMING MINIATURE FURNITURE CAME FROM ELEANOR KNEELAND, BROOKLYN, N. Y.

CROSS STITCH EMBROIDERY. From the earliest textile decorations down to the present time cross stitch embroidery has commanded attention and interest. When well planned in pattern, color and texture no form of stitchery can be more attractive nor more appropriate as a decoration to most fabrics. It is easily one of the important school crafts because of the principles of design that must be studied and solved in terms of material and process before success is attained. As an industrial art problem it is most valuable. The two needle cases shown on page 165 were all the work of two third grade pupils of Hamilton School, Mount Vernon, New York. The trimming bands on the same page were developed by eighth grade pupils of Chicago, Illinois.

TEA TILES OF WOOD. The attractive tiles which are illustrated on page 167 were planned by Mr. S.A. Lewis, of the Normal Class of the Cleveland School of Art, as a problem suitable to sixth grade children, and experiments have proven their success as a problem in applied design. The children delight in devising something that is useful and beautiful at one and the same time and that is within the possibility of their limited technical skill. These tiles are good to see on the breakfast table and are usable. The wood used was soft even-grained white wood, and Crayon Art was the medium used to apply the decoration which was put on in quite a free handed way after a few proportions were ruled off lightly to secure good spacing. Some tiles in Mr. Lewis' collection have upholsterer's brass tacks used as part of the design in order to hold the tea-pot above the tile. The tacks look best when sandpapered until the commercial finish is removed and then subjected to heat so as to secure a tone quality that is suited to the general color scheme. Valspar was applied according to directions directly over the Crayon Art decoration to render the tile both heat and water proof. A light rubbing down with powdered pumice and water produced a soft lustreless finish. The effect was most interesting and the result proved most satisfactory as a problem in industrial art.

SCHOOL CALENDARS are among the projects which are of perennial interest. Every year the Editor receives them from all quarters of the country and every December some of them are reproduced in the SCHOOL ARTS MAGAZINE. This year they are found on page 169. Above are three pages, from a calendar sent in by Miss E. McCoy of Newark, Ohio. In the original there were six pages, a tree study alternating with a quotation as the decorative plan for the upper panel. On the back of each of the pages was printed text matter of interest to Newarkers such as "The Teaching Staff", "Building and Grounds", etc. The printing was in black ink on a buff paper. The spacing was well arranged. The originals for the two lower pages in the illustration came from the calendar issued by the students in the Central High School, Springfield, Mass. These also were printed in black on a buff paper. The composition of the

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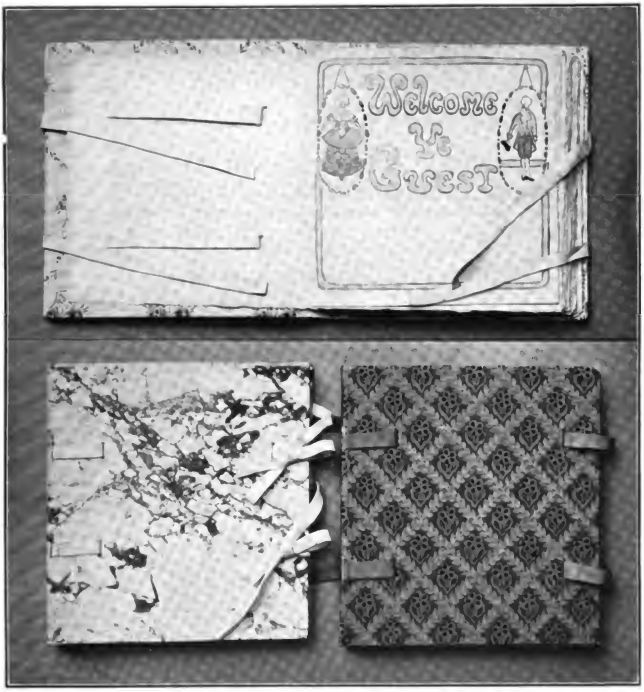

GUEST BOOKS MADE BY PUPILS IN THE LINCOLN HIGH SCHOOL, CLEVELAND, OHIO, UNDER THE DIRECTION OF MISS ANNIE INMAN. WALL PAPER WAS USED FOR THE COVERS.

pictorial decorations, and the sentiment was unusually good. The Editor would be glad to receive copies of 1918 school calendars from all parts of the United States.

CUT PAPER PROJECTS. Last month we published examples of paper-cutting design with descriptive text. This month we are showing several other ways in which this art may be applied. On page 179 is the reproduction of a serving tray. The design under the glass was made in cut paper and was executed by Miss Amelia Johnson of Columbus, Ohio. On page 172 are two panels in cut paper also designed for use under glass as decorations for the bottom of serving trays. On page 173 are three designs for candle shades in cut paper using the Christmas tree as motif. These were cut by Miss Eva Wright of the Normal Department of the Cleveland School of Art. Any of these would make good Christmas gifts

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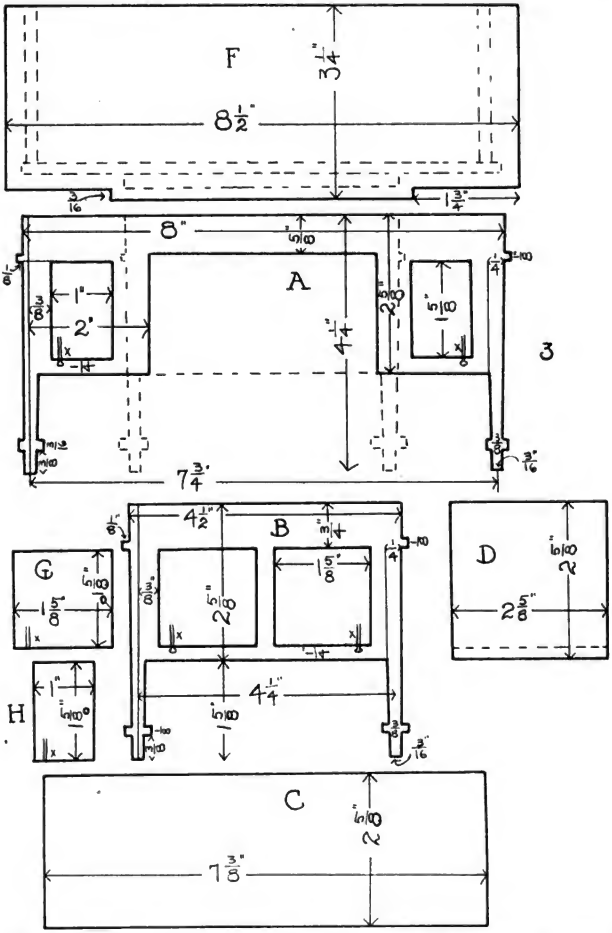

3. SIDEBOARD. 8 pieces. A front, B outer front, C bottom, D side (cut 2), E back (see other plate), F top, G door, (cut 2), H door (cut 2). Nail and glue together A and B, then nail and glue on in order C, D, E, F. Put G and H in place with bank pins at X. Use small screw eye for handles on G and H.

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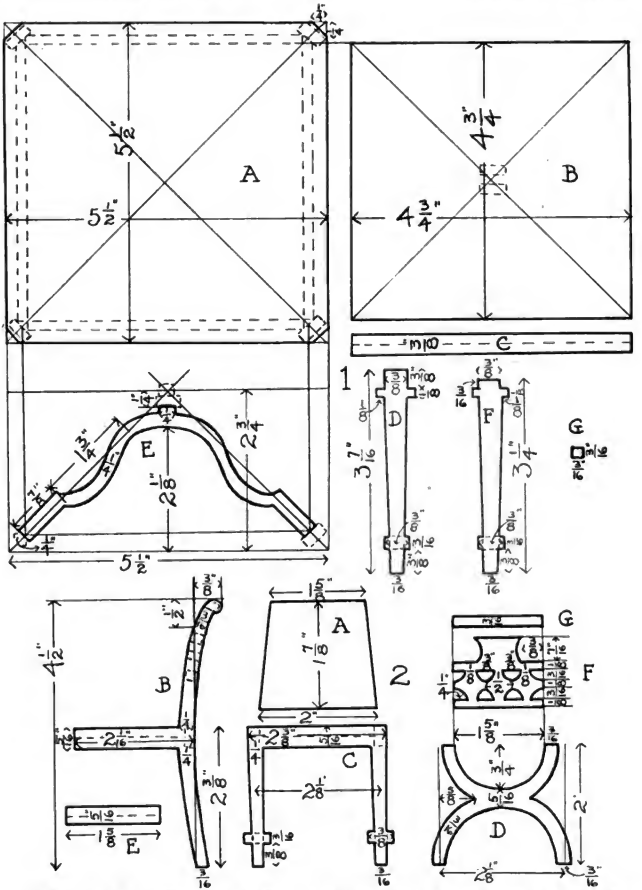

1. DINING TABLE. 7 pieces. A top, B under part of top, C apron (cut 4), D corner legs (cut 4), E center legs (cut 2), F braces (cut 2), G brace for center legs. To A nail and glue in order B, C, D. Nail and glue together E, F, G. Nail and glue ends of F to D, and E to B. 2. SIDE CHAIR. 7 pieces. A seat, B back legs and posts (cut 2), C front legs, D braces, E apron, F back, G back. Cover A with paper to represent leather, etc., then nail and glue to B. Put C and D together and nail and glue to A and B. Then add in order E, F, G.

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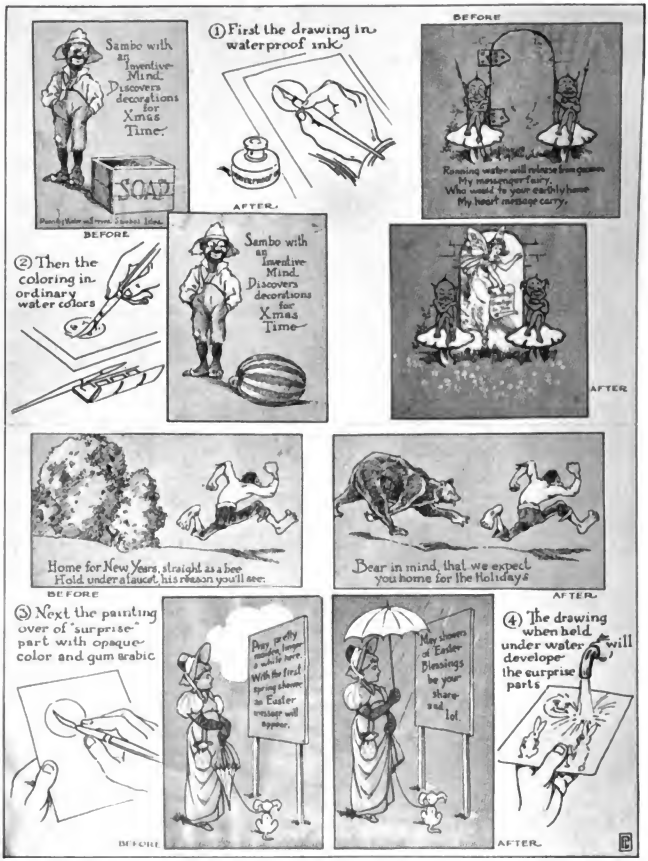

A page of Surprise Cards and How to Do It. An idea and a card made for each holiday will make your friends anxious to have the next holiday appear. Careful drawing and good arrangement must not be overlooked.

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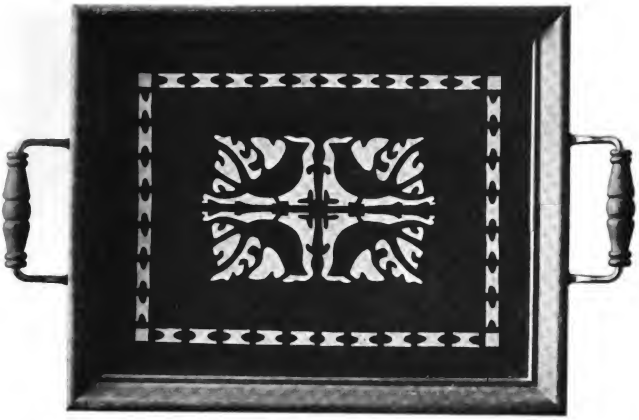

THE DESIGN FOR THIS TRAY CAME FROM AMELIA JOHNSON, COLUMBUS, OHIO.

CHRISTMAS CARDS. The message of good will and good cheer which is sent in the true Christmas spirit ought to carry with it some evidence of the sender's personality. The compliment of the card is thereby greatly enhanced and both sender and recipient are richer in experience through the effort made to express good will in a beautiful way. This month we are fortunate in being able to offer a choice of several ways to secure individual cards. The article by Mr. Wm. S. Rice of the Fremont High School, Oakland, Cal., explains a very simple and satisfactory method of reproducing designs by a process similar to blue printing. The cards illustrated on page 180 were procured from Miss Jean Garrabrant of West Technical High School, Cleveland, Ohio, and were selected from the work of her classes in applied design. Zinc plates were made from the original designs and the printing was done by the boys of the trade printing class. Color was added to the printed cards by hand and the results obtained were very beautiful indeed. The cards shown on page 181 were printed from linoleum blocks by normal students of the Cleveland School of Art and show the limitations as well as the possibilities of linoleum printing. The color added after printing enriched the cards greatly. The problem was planned for eighth grade and high school classes and can be successfully accomplished by means of a piece of good quality linoleum, a sharp thin-bladed knife, and a letter press or a vise such as are to be found in any manual training room. These designs being bisymmetric except for the lettering it was not necessary to reverse the original in the cutting; the letters only required reversal. The best results in printing are obtained when the cards are soaked for some time and then pressed between blotters until almost dry. This applies to both printing in oil colors or with printers' ink. Some experimentation will be necessary because of the differences that exist in grades and texture of paper. The tailpiece used on page 160 is from Miss Garrabrant's collection; that on on page 183 is a cut paper decoration designed and applied by a first grade pupil in Westerly, R. I., where Miss Harriet Hood is the Supervisor. Here is Mr. Rice's description of his method:

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The originals came from Miss Jean Garrabrant of West Technical High School, Cleveland, Ohio.

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Cards produced by the linoleum process at the Cleveland School of Art.

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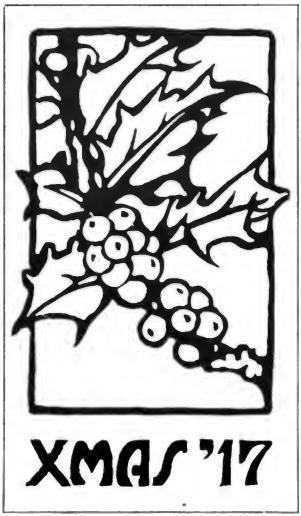

AT THE LEFT IS THE DRAWING AND AT THE RIGHT THE NEGATIVE OF A CHRISTMAS CARD THE MAKING OF WHICH IS DESCRIBED BY WM. S. RICE. (SEE TEXT)

Print Your Own Christmas Cards. Much interesting material is designed each year in our schools that never seems to be applied to our everyday life. Instead, the designs are tucked away into portfolios or waste baskets and considerable work seems to have been simply "exercises." Why not put some of this good stuff to use so that people can see what is being done in design?

In our school we are fully equipped with facilities for blue printing and we make frequent use of this process of reproducing programs, furniture designs, and announcements. One year we made bookplates by this process which later developed into printing by means of gaslight, or developing papers, as Velox and Argo.

The idea occurred to me later, to print our own Christmas cards by this method, but instead of using the blue print paper, I chose Royal Velox (a cream paper) and Argo Rough. These papers gave an opportunity to try out two different effects. The developing papers are not difficult to work with if one simply follows the directions printed on the packages of paper by the manufacturers.

It is not necessary here to explain how to handle the Velox or Argo papers, except to say that a broad bristle brush 1½" wide is a great help in passing the developer evenly over the prints and it eliminates all danger of air bubbles which cause little white dots on the dark portions of the prints.

The problem that confronts us first is the making of the design and keeping the style of lettering bold and simple and to use strong black and white lines and masses, the intention being later to color the printed cards by hand in the design classes.

The second problem is the transposition of the drawing into a negative, that is transposing the black lines of the design into white spaces, and filling in with India ink the spaces that are to print as white. For this we use a good heavy tracing paper that will not pucker when it receives the ink. A small brush, a No. 4, is used for most of the filling in and a 404 pen for outlining where smooth edges are required, especially around the lettering. Legibility must not be sacrificed. Therefore keep the letters plain, bold and unshaded. Sometimes the lettering may be in white lines on a black background but they do not seem so interesting when treated in this way as the other way.

It is a very interesting problem to transpose a drawing thus, and it requires considerable thought to decide which parts of the pattern ought to be inked and which ought

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE INTERESTED IN ART AND INDUSTRIAL WORK

Published by The Davis Press, Inc., Graphic Arts Building, Worcester, Mass.

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Vol. XVII — January, 1918 — No. 5

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Published by THE DAVIS PRESS, Inc.

25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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About Face, Forward March

We are all just commencing to realize that when this war burst upon us it changed the direction and trend of the lives of us all. We were all marching in the same direction, intensively studying our chosen line of work,—concentrating and hustling as only Americans can—to perfect ourselves in the peaceful pursuits that we had come to believe were all-important. The very zeal and earnestness which characterized our work, made us slow to see the real significance of struggling Europe.

To this new condition—an absolute "About-face" in many cases—we are now adjusting ourselves. Whether we are actively engaged in the war or not we are just as surely affected. The business man who continues his old course unmindful of the war factor is likely to land in the sheriff's arms. The farmer who now plants only enough for his wife and children is missing an opportunity to be a good patriot and at the same time to treble his usual income. The teacher who catches the vision of the real importance of the changing world conditions and can interpret their true significance in his courses is the teacher who is doing the double work of serving his country and making a marked personal success. More than ever before it is necessary to *think things through* and *read.*

To those interested in Art and Industrial Work, THE SCHOOL ARTS MAGAZINE is essential in these strenuous days. While keeping conservatively to the high ideals that have already made it so well known, it is watching and progressively reporting the new vistas of work and thought that the world conditions are opening up. More than ever it is the magazine that is thoroughly worth your while.

The leading article in the November number by the new editor, Miss Anna L. Cobb, Head of the Normal Art Dept. of the Cleveland School of Art, treated in a sober and most interesting way the trend of Art under the present conditions. The monthly articles by the contributing editors, including the ever-popular Henry Turner Bailey, insure a depth and range of viewpoint.

Always well-printed, the magazine is more attractive than ever this year through the use of coated paper which throws out the many illustrations in a vigorous and delightful manner—an improvement in contrast to the more usual practice just now of using cheaper paper to save expense, even at the loss of artistic results. And the price has not advanced!

Begin your subscription with the January number, and upon request we will send you, without charge, the November and December numbers so you can have Miss Cobb's "Editorial Outlook" as a pleasant foundation for the year's work.

Each subscription costs **$2.00** and the money should be sent to

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DESIGNS DERIVED FROM SNOW-CRYSTAL MOTIFS. REPRODUCED FROM "JEWELRY MAKING AND DESIGN," BY AUGUSTUS F. ROSE AND ANTONIO CIRINO, THROUGH THE COURTESY OF THE METAL CRAFTS PUBLISHING CO., OF PROVIDENCE, R. I.

PLATE B

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 5 JANUARY, 1918

The Snow Crystal in Jewelry Design

AUGUSTUS F. ROSE AND ANTONIO CIRINO

Rhode Island School of Design, Providence, R. I.

A STUDY of the three vast kingdoms of nature, namely the animal, vegetable, and mineral, leads us to adopt the Platonic theory that nature proceeds by geometry. This would convince us if we were to make careful microscopic examination of some of her small forms.

We know what beautiful effects the snow makes in winter as it covers the universe with its white mantle, but few of us have taken the trouble to study the minute and perfect geometrical structure of the evanescent snow crystals. These crystalline masses depend upon the degeee of cold for the perfection of their geometric forms; the colder the atmosphere through which they fall, the more perfectly defined are their designs. The drawings on Plate A indicate a few outline patterns from the handwork of Nature, while the one used in Plate B shows the modeling in detail. It is clear that their construction varies in design; this variation being due to a condition of the atmosphere other than that of temperature. But if the designer is not interested in the cause of their formation his keen observation must be arrested by their wonderfully beautiful designs and by the ideas they may suggest. In no form of nature do we find shapes that approximate ready-made designs for jewelry as do the snow crystals. If we were to take them literally and apply a stone in the center, an edge to give the outline a simpler contour, and proceed to represent it as pierced or enameled we would have, in most cases, a pleasing result. Although there is not much effort spent on the part of the designer to create beauty, it gives us an appreciation of patterns made by Nature. The crystals on Plate A are set in their construction, hence we call the patterns geometric. They are not so pleasing as figures that are free and have less symmetry in their composition. But it is not necessary to take the crystal bodily and use it as was formerly suggested. We may concentrate on some one part of it, and use the motive in any shape we may have in mind. This is much more difficult than repeating the same unit radially several times around, but the result has more artistic merit. This is clearly seen in the frontispiece. The crystal on this page has been partly rendered, giving its intricate pattern on the surface. The first idea that this crystal suggests is a hexagonal brooch, as is indicated by the hexagonal design. Upon examination it will be

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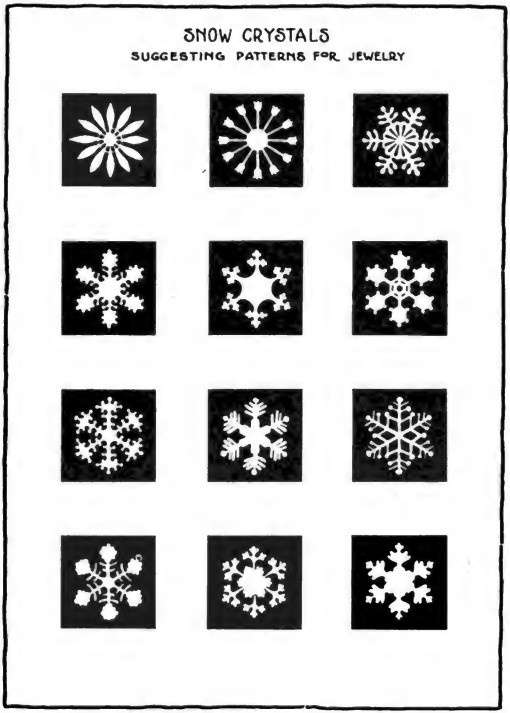

PLATE A. PATTERNS FOR JEWELRY USING THE SNOW CRYSTAL FOR MOTIF. REPRODUCED FROM "JEWELRY MAKING AND DESIGN" THROUGH THE COURTESY OF THE METAL CRAFTS PUBLISHING CO.

seen how much this brooch design resembles the natural snow crystal in its composition; as some of the units are used bodily, the design is only informally conventionalized. The pearls filling in the angular spaces made by the diverging lines show how the designer is able to overcome unpleasant conditions in the parts that do not permit any change. It is a matter of bringing in knowledge of the jewelry craft to aid in improving such places. Note how this same design has been worked out in the elliptical-shaped brooch at the

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bottom of the plate. Here the same motive has been used but instead of being identical in size, it has been varied to suit the shape chosen. It makes a more pleasing design, because there is more variety in size among its similar units. The pearls have not been used in the angles of the contour; since there are but four in number, using them would create four disconnected masses, holding the eye in fixed positions. Note in this design how much more attraction the stone has, with its size increased, than in the hexagonal one. Note how the design has been greatly simplified, although compared in parts it has many shapes and masses in common with the natural form. The design in the upper right is suggested by the inner part of the crystal, by the white lines that cross each other and enclose dark small masses of various sizes. This spot appears six times around the crystal while here it is used but four times. A circle was made and then these lines were drawn to radiate from four diametrically opposite points on the circumference. As the circle was simply for construction, it was erased and a four-pointed star, enclosing a circular stone, was made to take its place. The contour was simplified by adding metal areas between the four principal units. This necessitated the addition of other lines as well as the pearls. In the design under this one, it will be seen that the horizontal units at the extreme ends are similar to some in the crystals and to those used in the hexagonal design, although somewhat modified in their outlines. The vertical motive can easily be distinguished in the hexagonal one and its variation, namely the elliptical brooch. In this design, however, there are but two of these used on the vertical axis, the other parts of the design having been devised to make up a harmonious result. This design is conventionalized to a greater degree than those just described. The design to the left is a variation of the one in the upper right and has very little in common with the snow crystal itself. It will be seen that the method of taking ideas from Nature becomes more and more formally conventionalized as we proceed in the evolution of design.

NEW YEAR

RING OUT THE OLD, RING IN THE NEW;
RING HAPPY BELLS ACROSS THE SNOW;
THE YEAR IS GOING—LET HIM GO;
RING OUT THE FALSE, RING IN THE TRUE.

Tennyson

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Interior Decoration Practised

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y

EACH new book and each new article on the question of interior decoration has greeted me with high hopes of expectation that at last a real problem would be solved, only to be followed by disappointment. For invariably the books deal with Period Styles and design principles applied to $10,000 apartments, and the articles treat of clipped comparisons between good and bad furnishings, or similar matter. There are, to be sure, helpful suggestions after you have weeded them out of the less vital though unquestionably interesting material.

But studying period styles, or painting ideal room color schemes, or deciding which of two illustrations in a mail order catalogue is the better, or making copious notes in books with "slews" of clippings, or rendering very wonderful and imaginary interiors in angular perspective, do not by any means drain the syrup from the jug. In fact they but skim the surface.

We are slowly, very slowly, learning that education to be worth anything must be even more than practical; it must be practised! Geography, history, English, mathematics and the rest must be real! So the youngster actually visits islands and rivers and then *makes* them; he studies history in the *making* through the daily papers; he writes to school supply houses for quotations and *uses* his English; he figures on *real* problems in arithmetic by working out the cost and supply of coal for the school plant or his profit (or loss) in his war garden.

So in art education we've begun to appreciate the need of functioning in this real way. But somehow it takes us a long while to get going even after we've started.

For example, take this problem of interior decoration:

In a thoroughly logical manner, but lacking somewhat in common sense, we find some of the best presentations of this topic starting off with an imaginary house lot in the home town, thereby permitting of a fine study of local real estate. Next comes the planning of a house on a fixed sum, including a practical study of the local climate, points of the compass, etc. Then the house exterior and general construction are taken up, giving valuable opportunity for architectural study and mechanical drawing. This is followed by interior color schemes, and later, furnishings. Finally, landscape gardening completes the latest in art education. Granted that this is all valuable study and fascinatingly interesting, still, so far as the individual boy or girl is concerned, his own environment isn't touched. The arrow, straight, true, and well-sent, falls beyond the mark where it may be picked up and used at some future date, if in the meantime it isn't obscured by the weeds.

The real problem in interior decoration, at first, is not a question of ideals and imaginary problems and theories. It is the school home and Johnny's home and Mary's home and your home and my home. That is the real thing we must solve before we can take the

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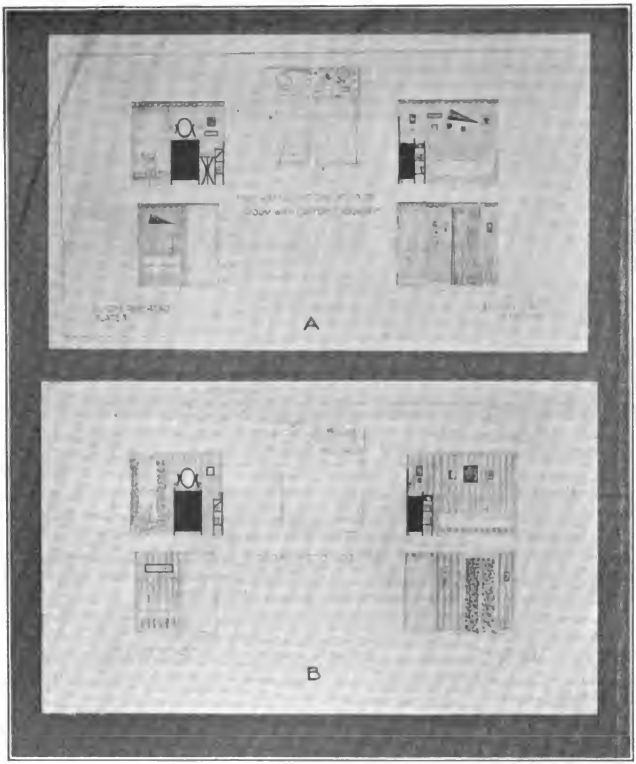

PLATE 1. (A) THE PUPIL'S BEDROOM BEFORE STUDYING INTERIOR DECORATION. (B) THE SAME BEDROOM AFTER REDECORATING. NOTE THE ELIMINATION OF THE CROSS LEGGED TABLE AND THE REHANGING OF PICTURES.

later step of doing what we would like to do. Our immediate attention, then, should be directed to the question of what we can do in the way of interior decoration with the conditions that already exist. For that is what confronts us all every day of our lives. However much we might like to change the location of a hot water radiator or a coal heater, or the proportions of a wi-

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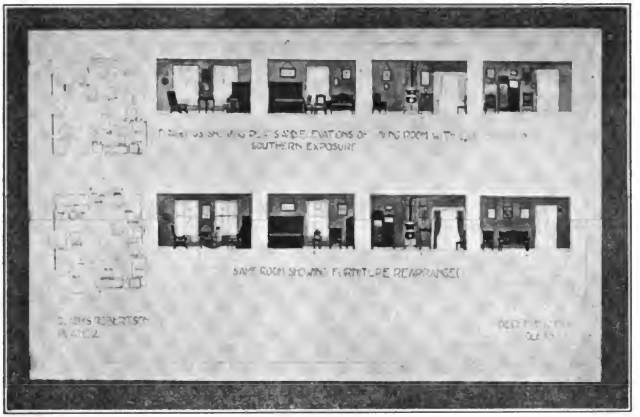

PLATE II. AN ACTUAL LIVING ROOM OF EASTERN AND SOUTHERN EXPOSURE BEFORE AND AFTER DECORATION. THIS WORK WAS DONE ON A HALF SHEET OF CHARCOAL PAPER. FLAT COLOR WASHES WERE USED OVER THE INK LINES.

dow or the height of a doorway, we cannot do it. We must make the best of what we find.

The average boy and girl in our public school lives in a rented home or in a home built by parents before his day. He finds certain arrangements which he is in no way responsible for and which he cannot change. Nine times out of ten the chances are that when he establishes a home of his own he will be confronted by the same proposition over again; a house already erected with which he must do the best he can.

With this view before us the first and foremost step in interior decoration is to gather together the facts concerning the unavoidable conditions which every child will find.

The schoolroom itself is an excellent starting place. It is quite ridiculous to study this topic and at the same time ignore it. But the opportunity in school is necessarily limited, so I propose the home for this discussion.

There are in every class and every school at least four-fifths as many different homes as there are children. Out of a class of twenty pupils there will be, then, at least sixteen different homes represented. Three rooms which offer the best opportunity for the study of their decoration are the bedroom, the dining room and the living room. There may be, therefore, in a class of twenty pupils at least forty-eight opportunites for directly applying the principles of good design, or the "Elements of Beauty," in room interiors. And yet we resort to imaginary schemes! We have eyes but we see not!

At this point I would anticipate the thought of the one who reads this.

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You are saying to yourself, or perhaps aloud, "That all sounds very well, but you cannot undertake to remodel the homes of the children without causing trouble at once! It's simply impossible."

In answer to this I will quote first from the "Ancient"—"The difference between the difficult and the impossible is that the impossible takes a little longer."

In the second place the initial step should not be a *remodeling* of the different homes.

In the third place it has been tried with success and that, after all, is the "proof of the pudding."*

For the sake of simplicity it is better to begin with a bedroom, preferably the pupil's own room. Plate I. For here is an opportunity for immediate rearrangement not remodeling, and this room is less complicated than the others. This room is then followed, perhaps, by either of the other two rooms, or better still by the others together if they open into each other.

The first step in this problem is to have the pupils first make sketches of the interiors of their bedrooms on squared paper. These sketches should consist of the floor plan and the four wall elevations. Accurate measurements should be taken and recorded. From these notes a carefully drawn series of the same plan and elevations should be rendered on a separate sheet of paper and to some practical scale, let us say ½ inch to 1 foot.

Next, everything in the room should be drawn either in plan or elevation and to the same scale, and placed within these plans wherever they may exist.

Finally, the prevailing color scheme should be washed over these drawings, the result being a room in actual existence in the child's home. Plate I, A.

While this is going on the class should be studying the meanings and uses of the few principles essential to any decorative or design scheme. Such principles are well known and include order, adaptation, balance, variety, unity, harmony, etc. In addition, composition, arrangement, proportion and color are considered.

Notes are taken, sketches illustrating them are made, and the principles are then applied to the elements which enter into interior decoration schemes.

Those things which entail comparatively little expense and are easily changed are first discussed, such as wall colors and papers, window and door hangings, chair colorings and coverings, etc. These are taken up as individual problems offering an opportunity for immediate change if deemed advisable.

Then the more permanent objects are taken up, such as lighting fixtures, furniture, floor coverings, etc. These are considered from a standpoint of possible elimination though not substitution. For the question ever before us is not one of "How can I replace the poor design?" but rather, "what can I do with what I have to make the general effect more beautiful?" It may be partly by elimination but not by new purchases.

After this work has been seriously and thoughtfully considered, the second part of the problem is commenced. This consists of making a second set of plans and elevations and then care-

*This plan has been carried out with complete success by Miss Rose Acker, Teacher of Drawing, High School, Olean, N. Y.

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fully rearranging the furnishings of the room for greater beauty. Following this, a new color scheme for these redecorated walls is mixed and washed over the drawings, Plate I, B.

The problem is now complete and the next task is to do likewise with the other rooms. Plate II.* Ideal schemes have thus far been eliminated. Imaginary and fictitious and many times impossible rooms have been avoided. An immediate need with its perplexing and unchanging conditions has been met; interior decoration has really been practised. Now and only now are these children ready to commence the next step. On this as a practical foundation they can now take up intelligently the question of "what more would I do if I had the money and opportunity to build and decorate as I would like to?"

Primitive Art and its Relation to the Teaching of Design

ADA B. BECKWITH

Assistant Supervisor of Applied Art, Cleveland, Ohio

THE competition of textile designs held in New York in October added a decided impetus to the interest in design all over the country, extending even into the public schools who contributed their bit toward it. We trust it has been of such a character as to open the eyes of the American manufacturers to the fact that good patterns may be procured at home, thereby encouraging local talent and eliminating the necessity of sending abroad for ideas. Paris has always been the Mecca for these plagiarising travelers, for there have originated the fads and fancies in costume, jewelry, textiles and kindred necessities and thence have yearly come these bands of pilgrims delegated to exchange American money for the latest fashions.

No artist, however talented, can create continuously without inspiration of one kind or another outside of himself, and Paris being no longer accessible, it has been necessary to look elsewhere for suggestions. At this crucial time the Museum of Natural History in New York took advantage of the dilemma by bringing the attention of the maker and designer of fabrics to the unlimited possibilities afforded by their American exhibits, which the Museum has long recognized as a veritable mine of material for the purpose. Through Mr. Crawford the technique, involved in the weaving of the Peruvian textiles, unsurpassed by any fabrics before or since, has been explained to those interested, resulting, we hope, in better cloth; Mr. Mead has been instrumental in interpreting the designs, many of which are extraordinarily clever. They have at last succeeded in opening the eyes of artistic America to the beauty of the designs executed by the people who inhabited our country long before its conquest and occupation by Europeans. It is quite significant to note that Miss Carr, to whom the first prize was awarded in

*The drawings are unfortunately small but they will serve to indicate our method of doing the work.

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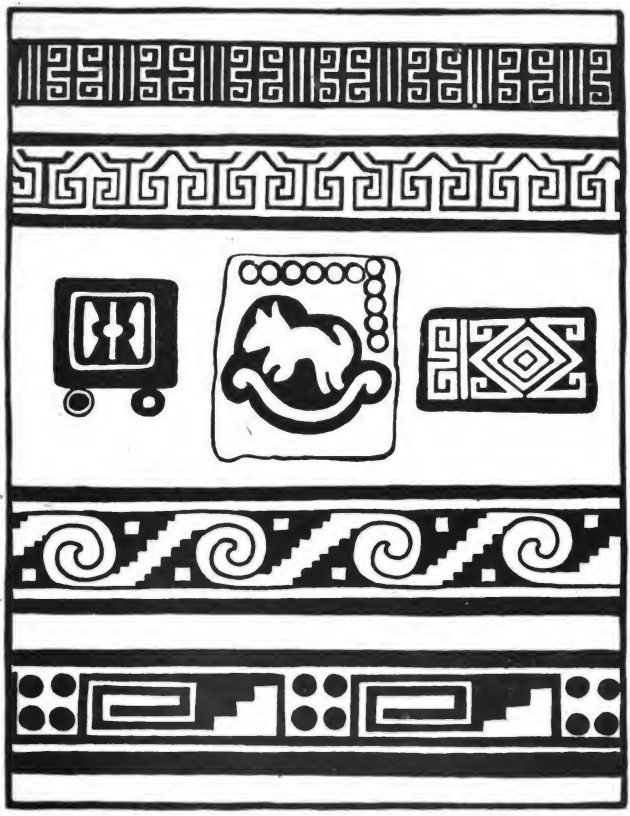

MEXICAN DESIGNS used principally for building decoration which are similar to those found on the Mayan ruins of Central America and Yucatan. Adaptations of these vigorous design motifs form very effective decorations for pottery and floor tilings that would be suitable for use in American public buildings and gardens.

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the above-mentioned competition, received her inspiration from a Mexican exhibit in the Museum. Several manufacturers have adapted designs of this sort for their own use, resulting in some excellent patterns and some of doubtful quality. Last spring several articles in the exhibition of the National Ceramic Society showed their influence of the primitive, and with the rage for things beaded now upon us should come a revival of interest in Indian bead-work.

Long years ago on this "new" continent of ours, before the coming of the Spaniards under Columbus, Cortez or Pizarro, there lived a mighty race about whom we are just beginning to learn. The earliest explorers returned to Spain with tidings of great wealth to be found in America, and of the ruins of vast temples and palaces, and were directly responsible for the destruction of many records which might have enlightened us on many questions which will probably remain obscure. Some ruins are now being excavated by archæologists and searched with the hope of finding a fragment of pottery, a bit of cloth, a sandal, a carving—anything which may reveal the life of the people who lived there. What we do know of their customs we have discovered because of their religious belief in the return of the soul to the body after death, which caused them to place in the tombs of the deceased personal belongings, sustenance, and only too often a wife and servant in anticipation of the reincarnation. From these burial places have been unearthed objects of value and varying degrees of beauty.

In Southern United States, in New Mexico and Arizona, still stand the remains of large Aztec Pueblos similar in construction to those occupied by the Hopi Indians of today which are built on a much smaller scale. From these ruins have been taken some of the most beautiful pieces of primitive pottery in existence, ornamented with unique symbolic characters and decorated in harmonious colors. Any teacher of pottery in search of varied shapes can find a wealth of material among illustrations of these and not lose her Greek ideal of beauty.

Among our modern architects, the men who design the exterior embellishments for business blocks and public buildings will do well to visit the ruins of Mexico, Yucatan and Central America, remarkable for their extent and decoration. (Why is it that school children are shown the Pyramids of Egypt, the Roman Forum, the Alhambra and other remote ruins while those of America are ignored in our modern geographies and geographical readers?) Most of these ruins of vast proportions are made of stone, enhanced with designs carved in stone, painted as frescoes or made of stucco. This is quite a contrast to the buildings upon which we gaze day after day which are rarely adorned with anything but rosettes, Renaissance garlands or the omnipresent "Roman Key." The Mayan civilization of Yucatan and Central America developed a system of recording by means of hieroglyphs which are found everywhere on tablets and buildings and which have never been satisfactorily solved. There may still be seen in Copan the remains of a colossal staircase entirely covered with these glyphs which are most impressive and interesting as designs.

In South America, the Peruvian Empire under the Incas, literally as well as figuratively speaking, rose to the

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At A, B, C, are shown Peruvian textile motifs. At D a new Mexican symbol for the sun. At E, F, G, H, I, J, Mexican decorations. The Symbols used by the Aztecs are stimulating by reason of their forcefulness and suggest splendid color as well as line energy whenever they are studied with particular reference to Textile or Ceramic designing.

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heights of government, education, construction, agriculture, and craftmanship, despite the geographic handicap of that region. The Peruvians have bequeathed to us a legacy of beautiful textiles remarkable for their technique and decoration, and pottery of fine as well as unusual shapes. The source of the ornamentation of all these relics has been traced to Eygptian, Chinese, or Greek influence, or to that of some other countries, but for these similarities the best authorities tell us there is no foundation. They are the direct results of the artistic and religious ideals of the people. American art is indiginous—it developed here independent of foreign influence.

On first acquaintance this Primitive Art seems grotesque and crude, lacking the attributes necessary for beauty, but more careful study reveals a fine sense of composition, space division, harmony, balance, rhythm, color, everything necessary for good design rather than pleasing pictorial interpretation. This can be explained. You who were fortunate enough to witness the performance of the Birthday of the Infanta, given by Stuart Walker's Portmanteau Players, will remember it as a beautiful bit of dramatic art. The stage was a picture in composition, color, and charm, but the introduction of the fantastic was a touch which raised the play from the realm of the æsthetic into that of art. This is true in many different phases of art, for what seems strange to us may simply be the result of another's point of view which must be interpreted in order to be understood. Bakst's costumes, at first amazing in their singularity of invention, leave a lasting impression of masterful treatment when seen from the standpoint of design, while the very weirdness of some of Kay Nielson's and Arthur Rackham's illustration results in the rare beauty which allures us. Gothic architecture with its grinning gargoyles is to many the perfect style of building construction, and Japanese art, so little understood by the occidental, shows this combination of the exotic and grotesque with the beautiful. Pater stated it so aptly when he said: "If the union of strangeness and beauty under very difficult and complex conditions be a successful one, then the resultant beauty is very exquisite, very attractive. With a passionate care for beauty the romantic spirit refuses to have it unless the condition of strangeness be fulfilled."

For several years we have taken European peasant design as the basis for our ideals and those of our students. Is it not possible to lay aside the traditions of our neighbors across the water and with the dawn of universal freedom bring about through the children a form of design which shall be the individual expression of their own experiences? Surely with the remarkable example of our American predecessors before us we should be able to take at least a step forward in this direction.

GREAT ART IS NEVER OUT OF DATE, NOR OBSOLETE.

Lionel Johnson

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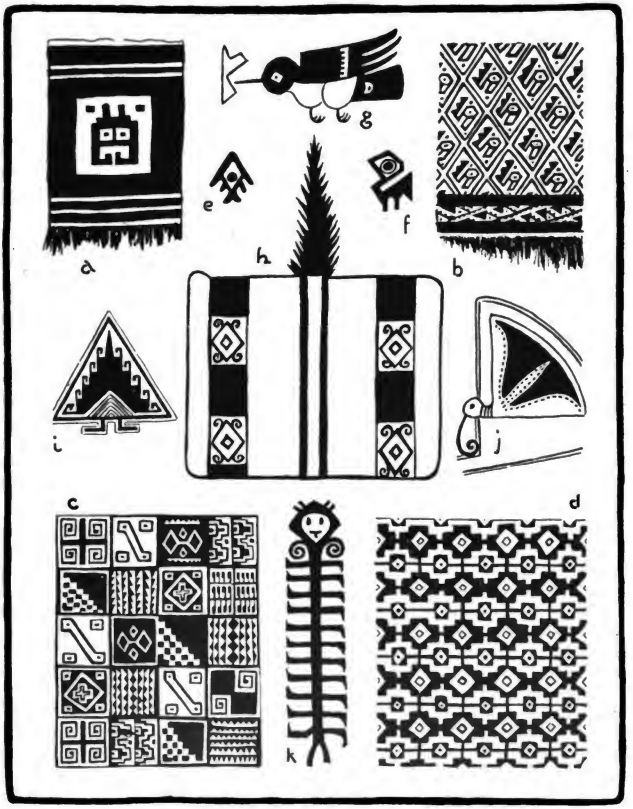

At A, B, C, D, E, F, are shown Peruvian Textile Designs. At G the decoration of a Peruvian jar. At H a Mexican design. At I, J, K, fragments of design from New Mexico and Arizona. As suggestions for designing in the modern spirit when vitality in the organization of light and dark shapes is desired, the Aztec Textiles are surpassed by no others in history. The above are excellent examples of ancient motifs that would admirably serve as quickening material for modern designers of Fabrics or Tilings.

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Department of Costume Design

Conducted by

ANNA L. COBB

Rhythm in Dress

THERE has been in the past, and probably will continue to be indefinitely, a very interesting if rather futile discussion going on between artists and makers of clothes regarding the relative value of designing as the artist usually does in terms of his materials and tools—paper, pencil, brush and colors, or as the manufacturer's fashion expert usually does in terms of his material and tools—cloth, shears, needles, and thread. There is much to be said on both sides. The maker's contention seems to be the time-worn one that artists are not practical and generally fail to visualize the design from all points of view, or else are too limited in their knowledge of material and trade conditions to meet the economic considerations involved. Both these contentions are undoubtedly true of the amateur. The first hardly holds, however, as far as the trained artist is concerned, and as to the second it must be conceded that any artist who has a particular interest in Costume as well as creative capacity would surely be able to remove these limitations if art and trade had a more intimate and friendly relationship. The limitations are all tangible things and no more difficult to overcome than the numerous technical and trade obstacles that are to be met in other fields of practical and applied art. In fact they are fewer because most of those recognized as such are really arbitrary and imposed by the trade itself and are not by any means conditioned by fundamental processes such as are to be found, for example, in the trades of lithography and color printing. As a matter of fact successful and satisfactory designing can be done by both methods. If the artist who uses brush and colors is sufficiently aware of the technical and trade conditions limiting his work, and the artist who uses shears and pins is sufficiently aware of the art principles which should vitalize his work the results of both may possibly be not so very different after all. There can be no doubt but that materials in themselves generate a wonderful creative impulse. Texture and color that delight the eye, and accessories of lace. fur and embroidery that enchant the imagination will naturally suggest marvelous combinations that when rightly arranged will result in beautiful dress. We cannot deny, however, that some of the ugliest styles in dress have been produced when exquisite materials were procurable, so it is evident that material in itself means nothing if the capacity to manage it in a beautiful way is lacking. It is interesting to compare Bakst's sketches for costume with the Russian Ballet and try to decide, if one does not already know, whether the design on paper is planned as a model for the costumer to follow or as an illustration of a costume already managed in materials. The same test applied to Willy Pogany's

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sketches for "The Merry Wives of Windsor" is interesting also. In the art of dress as in all other art manifestations "Knowledge is power", and when it is used with constructive skill guided by an inventive imagination the results will be according to the measure of these things.

Designers of dramatic costume are obliged to take movement of varying degrees of velocity into consideration, also to study individuals in relation to groups and groups in relation to dominant characters in the drama, pantomime, or dance, as the case may be. It is likewise essential that designers consider the less dynamic movement used by the average person in the ordinary activities of everyday living. Perhaps some of the most serious artistic blunders made in recent fashions have been due to the fact that the figure in motion has been ignored; for example, the long tight skirt which fashion countenanced about 1912 was one of the ugliest ever invented, mainly because when in action the figure assumed grotesque attitudes due to lines forming which were forced and ugly in character. Both the silhouette and interior lines were outraged in all the qualities which mean simplicity and dignity. Rhythmic movement was impossible. Rhythm as a basic attribute of design is essential to completely satisfactory costume and may be obtained in the following ways: (1) By the primary construction lines being so managed that the figure causes rhythmic lines and measured movement in the garment when it is in action. (2) By the use of secondary lines which when properly supported and arranged enhance the main lines and subtly emphasize the rhythmic progress of the figure. (3) By spacing the vertical and horizontal lines in such a manner that areas are contrived which give the sensation of measured rhythm. (4) By the use of lines curving about the figure which will produce an occult balance of lines and areas that irresistibly compel a feeling of rhythm. (5) By the use of trailing material on over garments such as scarfs and shawls.

Any gown where the construction is felt as if controlled by the structure of the body establishes for itself naturally free flowing lines. Skirts swinging free from the belt will if not too full conform to physical movement in a rhythmic manner; plaited skirts acquire rhythms usually pleasant to see, while the most agreeable are those that are formed by a well cut and hung circular skirt whether hung from the waist belt or a hip yoke. Generally this first group have a bisymmetrical plan and the lines producing rhythm are the vertical ones.

The second group includes garments that are draped in some form or other, structurally, or by means of accessory parts such as tunics, fichus, or girdles. To secure the full measure of fine rhythm it is necessary that the figure determines to some extent the places of support for the draped material. Secondary supporting places should be subordinate in every respect and should not divide the skirt or waist section into equally repeated areas that destroy domination of interest by any one section. Ill-managed "Watteau" styles, for example, that drape into monotonously repeated areas are frequently found in poorly designed pseudo-Colonial dress, the skirt area being divided into two equal parts or else one area repeating that of the waist. A

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lengthening or shortening of the line from the primary to the secondary support would probably remove the defect in line and restore rhythm. This quality exists in drapery according to the *character* of the line used. Grace and dignity are achieved when the lines are long and flowing with few interruptions or when the continuity of the general line of direction is felt sufficiently vigorous to overcome any unrestful transverse movement. If the dominating line of direction has character and power in it the breaking by short transverse lines may not be too disturbing. A fine example would be the best peplos folds of Greek costume. Drapery requires great care in its arrangement when planned to permit physical movement. The immobile figure is too often considered solely and the effect is a distorted one when the figure moves. The pattern and weave of a fabric as well as its weight and pliability should help determine the character of drapery if it is used. Plaids, for example, should never be draped and stripes seldom. Study of the best in sculpture will assist an understanding of and a feeling for beauty in line in drapery.

It is in relationship of areas made by the crossing of vertical by horizontal lines that *proportions* are created which when managed capably give the subtle occult appearance of rhythm. The same is true when a repetition of spots acquires a suggestion of line continuity through rhythmic sequence of size and spacing. This is a felt measure and in no sense implies formal mathematical arrangement. The rhythm suggested is similar to that manifested in the proportions of Giotto's Tower. The sensation is strengthened when values and intensities are involved and a sequence of contrasts is established that measure and accent rhythmically. The effect is similar to line rhythm because the eye is carried directly and pleasantly outwards to a point of interest in the gown where focused and sustained attention is desirable. The quality of rhythm achieved by occult balance of line about the figure is largely determined by the kind and force of line used. Drapery, again, even if but slightly suggested, seems to be obviously the method by which to secure this type of rhythm. Formal costume is the best aspect of dress within which to experiment with this type of line, and contrasting textures such as velvet and lace, or tulle, soft taffetas, or satin the best materials. Very dramatic effects may be produced in this way especially when line is reinforced by dynamic contrasts of values and intensities.

Formal gowns of this present season display a tendency to occult balance and rhythm that greatly enhances the grace and dignity of the wearer. Speed of movement, however, is detrimental to the good effect as no matter how energetic the line may be the type suggests languor and luxury. The rhythm seems slow and sinuous and decidedly fascinating when beauty has been accomplished through clever designing.

Scarfs and shawls suggest all sorts of rhythms and, when used as accessories, the effect depends almost entirely upon the personality and mood of the wearers and their capacity to appreciate the possibilities that lie in the manipulation of soft or crisp fabrics that generally have an inherent charm that is very alluring. Values and intensities may again be involved and should be given consideration.

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Department of Home Making

Conducted by

FLORENCE E. ELLIS

Subscribers are invited to send material for this department, thus making it mutually beneficial through exchange of ideas and experiences.

Window Boxes

THE poorest little home has its window boxes of geraniums. In every life there must be some beauty and inspiration or despair enters. The home may be forlorn, but bright blossoms bring a ray of hope or cheer. When winds blow and snow piles up outside, the flowers remind us of sunny skies, of summer, and of returning spring. With their bright looks and cheery welcome, they are a never-failing encouragement.

Window boxes serve a double purpose; on the inside in winter,—on the outside in summer. They afford an opportunity for the enjoyment of nature's loveliness the entire year, brightening indoor living in winter, making porches attractive and livable in summer.

They serve as a beginning in gardening. The kind of soil best adapted to certain kinds of plants is learned; the amount of water required for their growth; whether they need sunshine or shade; and what colors are most effective against different backgrounds.

We watch the plants grow, observe their habits and structure; see the buds start, unfold, and blossom into a miracle of glorious color. We come to know them more understandingly. They repay a hundredfold for the care we bestow upon them in their beauty and fragrance. We appreciate better now the wondrous beauty and feeling in Japanese drawings of nature's forms. The Japanese artist cultivates them, lives with them, loves them, reverences them, and believes them possessed of a living spirit.

The inside window box is started with full plants transplanted, later changed from time to time if so wished. One of the bulbs can be planned to bloom at Christmas, Easter, or any time desired, using pebbles and water if preferred.

The outside window box of summer fills two needs: it adds charm to the exterior of the house, and from within looking out, it is also decorative. It is planned principally for exterior effect, but is attractive from within as well. The window box brings to structures of brick and stone a feeling of life and warmth, an appearance of something more than just a house; it expresses a home and enjoyment in living. The passers-by watch for this oasis of beauty in the desert of brick, stone, and asphalt. The introduction of bright color, of living plants, the play of light and shade in the lovely tracery of leaf and vine on the walls, gives pleasure to everyone whose eyes rest upon it. They become a little less weary for having seen it, a little more hopeful and a bit more courageous. It brings memories of former gardens they have known. They are made better for its being.

The time has come when one might almost as well plan a house without porches or casement windows, as with-

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NARCISSUS BULBS PLANTED IN PEBBLES.
Photo by Clarence M. Weed

out window boxes. This is especially true on the Pacific Coast and in the South where they can be enjoyed for a large part of the year.

They make living out-of-doors possible even in the large city. With vines climbing over trellises and pillars, or hanging down over porches from balconies above, the porch is shielded from the rays of the sun, and privacy is gained. This lovely green flowering screen makes of the porch an out-of-door living room with the seclusion of the home. Here nature's exhaustless loveliness can be enjoyed in the crowded city. It may be but a small back porch, yet how delightful! Into it can enter the mystery, the magic of nature's wonderful storehouse. The foliage can be as dense as desired, or through it the sunshine may sift making delightful silhouettes on the floor and wall.

The morning-glory is easy to cultivate, of rapid growth, furnishes a dense mass of foliage and is self-sowing. It needs little care when given cords or a trellis on which to climb. Its dainty colored flowers are so charming, opening and closing with the sun! It is often sowed in the ground for a porch covering to remain only until more slow-growing vines are getting a good start. The moonflower vine grows in the same way and with great rapidity. The flowers open as the sun goes down and on cloudy days. They are white, large, and very fragrant.

Geraniums are always to be depended upon, and are prolific in bloom if blossoms are picked as soon as they fade, thus conserving strength for new ones. Sweet alyssum is fragrant, never failing in bloom, and runs down over the edge of the box gracefully with its mass of white blossoms. Nasturtiums are good, also other plants and vines too numerous to mention.

In the rear of many small restaurants in New York, tables are placed under the open sky; if under a roof, nothing is at the sides except window boxes a few feet high. The vines and flowers are often not as flourishing as might be, but eating out-of-doors, especially in the heart of New York, is such a novelty that they are patronized whenever possible in preference to rooms within. Why cannot porches in homes be used as dining rooms in much the same way?

How inviting even hotels appear in spring when from window boxes the jonquils, tulips, and hyacinths proclaim that spring has come, later rich in summer's offerings, and still attractive in winter filled with evergreens.

To keep the box itself as inconspicuous as possible, usually the color of the house is a good rule but there are happy exceptions. A green box, har-

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monizing with the green of the foliage, and brilliant with flowers, is very pleasing against a gray stucco or stone house.

There are many who cannot go to the country, but much of the country can be brought to their doors. This gardening, though on a small scale, brings another experience and interest into living, and suggests to others the desirability of doing likewise. We soon see dozens of window boxes appearing in our neighborhood. The realization of the house beautiful, the street beautiful, the city beautiful, is brought a little nearer.

Success with Window Boxes

This article and the accompanying illustrations are the result of work actually done with narcissus bulbs during the year 1916-17, in Chicago at the Newberry School, on Orchard and Willow Streets. This school is on the north side, two blocks east of Halstead Street and one block north of North Avenue, in the edge of a pickling factory and brewery region. The air is never pure and some of the rooms of this building are none too light or too warm, the older half of the building bearing the date 1858, when school architecture as a science was yet young. Yet our bulbs bloomed freely, as you may see.

We selected a sunny day to have the Sixth Grade girls scrub the boxes inside and out with hot soap suds, and scald afterwards with boiling water. (I handled the boiling water to avoid accident.) This prevented mould or parasites from spoiling our later work. It did not destroy the paint on the boxes as they were dried quickly.

The boxes were then turned over to Sixth Grade boys from the Manual Training shop to have four or five inch-wide holes drilled in the bottom of each. This over, they were set up along the sunny wall of the building to dry and air, and afterward stored in a clean, airy, dry room.

We next prepared our soil by mixing four parts each of sand, common garden loam, and old rotted manure with three parts of ground charcoal. We were careful to throw out all insects and eggs found lurking in the soil. The

A WINDOW BOX
AT THE NEWBERRY SCHOOL, CHICAGO

preparation of the boxes and soil required about two weeks.

To insure good drainage we broke up old flower pots, scalded the pieces, and placed a layer in the bottom of each box. Over this we put an inch or so of spagnum moss and filled the box to within two inches of the top with the prepared soil.

In each box were planted three rows of one dozen bulbs each. The bulbs were set firmly into the soil to about half their height

The next step was a matter of precaution. We made lime water by using a piece of fresh lime as large as your fist to each eight quarts of water and when it had settled we used the clear water to thoroughly moisten all the soil in the boxes. This need be done only once or twice when the planting has just been completed, to rid the plants from all danger of insects contained in the soil. I mention this particularly because so many people have their bulbs growing nicely when suddenly the leaves begin to turn yellow and die. This is often caused by insects eating at the base.

After watering we placed our boxes in a dark, airy closet away from mice. They were kept just damp enough so that the soil could not be said to be dry.

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DIFFERENT STEPS IN THE DEVELOPMENT OF WINDOW BOXES AT THE NEWBERRY SCHOOL, CHICAGO, ILLINOIS. AT 1, THE GIRLS ARE SCRUBBING THE BOXES AND TRAYS. AT 2, THE BOYS ARE DRILLING HOLES, AND AT 4 PREPARING CROCKERY FOR DRAINAGE. AT 3 AND 5 ARE SHOWN THE MIXING OF THE SOIL AND FILLING OF THE BOXES. IN 6, THE GIRLS OF THE FIFTH GRADE ARE PLANTING BULBS, AND 7 SHOWS THE FIRST BLOSSOMS.

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When the new blades were two or three inches high we brought them gradually to the light.

The children were delighted to watch them turn from white to pale yellow and so to green. In fact, from the day we began to bring out our boxes, nothing escaped them. Each morning, on entering the room, each child went straight as an arrow to the windows.

We then began watering them oftener, about twice a week, perhaps, and to feed them once a week with a little plant food, for by this time the root development had extended to all the soil and more nourishment was needed to bring the flowers to highest perfection.

They will bloom, however, without the food but not so freely.

In about six weeks after the bulbs were planted the first blossoms greeted us.

The items of expense were forty-two dozen bulbs at the rate of one dollar and a half a hundred, spagnum moss at seventy-five cents a bushel, charcoal at seventy-five cents a large sack, and manure at twenty cents a bushel.

Of course such work can only be undertaken on a large scale where the principal of the building sees its value and lends support. In Mrs. Mary E. Fellows we found hearty co-operation. Fourteen rooms were furnished with boxes and they included all grades, from the kindergarten up to the Eighth Grade.

Mrs. Fellows insists that it is the finest kind of material for English work in each grade. There is, also, good material in such work for mathematical problems.

There are a few *don'ts* to be observed to make this work a success.

Don't do any of this work yourself; let the children do it.

Don't be fearful that it won't pay; it is the surest way to reach the indifferent, troublesome pupil.

Don't expect unprepared pupils to know intuitively what you wish done; give many a nature study and English lesson, if necessary, on each step before it is attempted.

Don't carry a box ready to bloom, into a room and expect the same mental growth from the pupils of that room that you will get from the rooms where the pupils were allowed to fill the boxes themselves, plant, and tend them.

Don't think you can't handle this sort of work in a schoolroom without wild disorder. Out of expected chaos will come knowledge and understanding if you yourself are in earnest.

Don't give an irresponsible child a responsible task and then forget about it; your bulbs might not bloom.

Don't try tulips or hyacinths the first year; narcissi are the easiest to grow and are certain to succeed even in poor air, poor light, and cold temperature. The next easiest flower is the single daffodil. It requires three or four months in the dark room and blooms in the early spring.

Next year we are going to need even more abundant harvests, and what better way is there to keep alive the beautifully awakened gardening spirit that is abroad in the land, than by tending a cheery window of blossoms through the cold winter months.

Jessie L. Rouse

LOW CIRCLING ROUND ITS SOUTHERN ZONE,
THE SUN THROUGH DAZZLING SNOW-MIST SHOWN
THE MOON ABOVE THE EASTERN WOOD
SHONE AT ITS FULL; THE HILL-RANGE STOOD
TRANSFIGURED IN THE SILVER FLOOD.

Whittier

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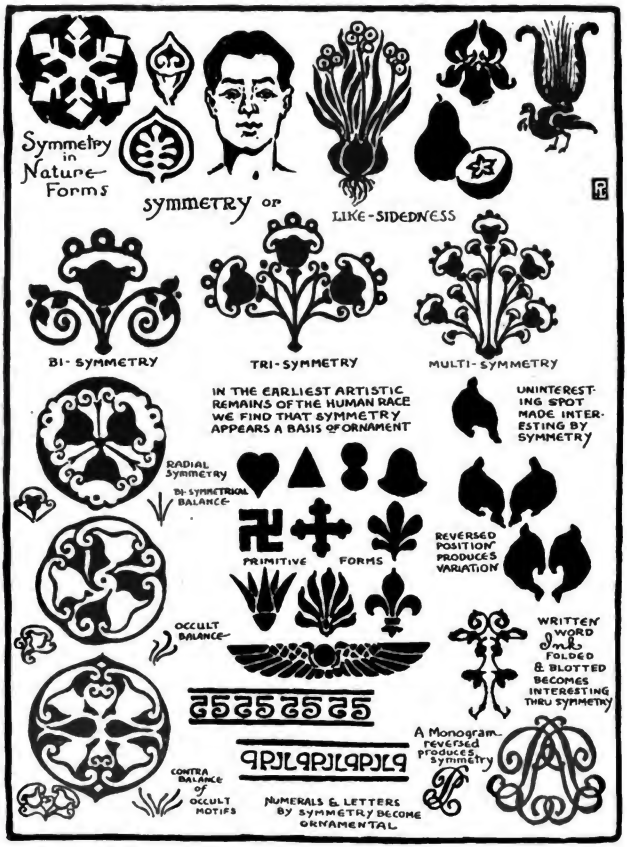

SYMMETRY is formal balance. It is produced by reversing a form with reference to a vertical axis, as in the wings of a butterfly. Equal attractions appear equally distant, and horizontally opposite. The most commonplace unit becomes interesting when thus reflected. Brush drawings in ink by Pedro J. Lemos, Stanford University, California.

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UNITY is the essential element of Beauty. It is the result of consistency in the character of parts and the orderly adjustment of all the parts to each other and to the whole. If "Order is heaven's first law", unity is heaven's first lawgiver. Brush Drawings in ink by Pedro J. Lemos, Stanford University, California.

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The Editorial Outlook

NOTWITHSTANDING the present rapid whirl of world events within which each of us feels the centrifugal force of mighty emotions that tend to disroot and fling existing ideas concerning purposes and methods in education upon rocks of doubt and disorder, there stands in open view a calm person with a clear voice who urges "that teachers and other school officers increase materially the time and attention devoted to instruction bearing directly on the problems of community and national life." The voice dispels fear and distrust and stimulates us to brave the struggle of the present in order to secure happiness in the future. The above plea has undoubtedly magnified the function of the teacher during the present emergency and doing one's "bit" has therefore assumed a new dignity as a performance of duty, and service will if necessary be translated sacrifice. By many minds the plea may be construed as applicable to material problems only, but by most teachers the interpretation will be broader and will include the numerous human problems that have spiritual significance as well. Educators in general are recruiting enthusiastically in the new service for the defense of their ideals in education as each defines them. Leaders in art education seem to have anticipated the President's plea and to have given it the prefect interpretation. In several sections of the country we hear of propaganda being preached that will influence legislators to formulate protective measures for the preservation of public æsthetics. We learn through the report of a city planning commission that there is an effort to make a "zoning" bill into a law so that the "beauty spots" in a mid-western city may be protected; and we read of the Museum Association of an Eastern city placing its valuable collection of casts in the city's school rooms so its future citizens may be reared with an appreciation of what is beautiful in sculpture and a desire to contribute to the city's adornment. Pamphlets are issued by the association, entitled "Stories of the Statues", and many interesting exhibits of community arts are arranged by the library for the benefit of the children of the city in particular.

So many examples of isolated effort to stimulate interest in civic æsthetics confirm one in the suspicion that the ideal state where æsthetics holds its own in common with intellect and morals in the growth of a community is actually, if gradually, being evolved and that when order is restored the perfect civilization may be expected to expand in all directions. We all hope for this blessed state. Are we willing to fight for it? What do we conceive to be our "bit" in a supreme effort to obtain it? Is it merely striving for beauty in the school room or the school garden? It may possibly be interfering with the building of poorly designed parkways or bridges; it may be influencing the shops to finer window displays or the manufacturers to better products; it may be preserving the stately and sturdy trees of the boulevards or the birds necessary to safeguard the city's vegetation. When we decide upon our particular "bit" that we can do particularly well it is our privilege to dignify our effort by in-

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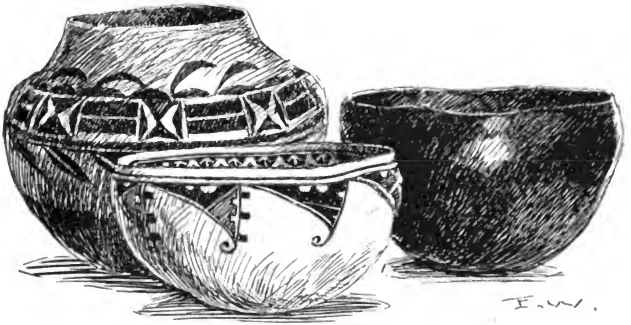

PEN AND INK RENDERINGS of primitive pottery by Ellwsorth Woodward, Newcomb College, New Orleans, La.

School Arts Magazine, January 1918

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tense enthusiasm so that we may speed the victory over ugliness and share in the benefits of civic æsthetics. That the broad spiritual signifiance of the message to the educators is being understood the words of a recent writer testify: "We may attain to great reputation in finance and commerce but the enduring proofs of achievement are the standards of beauty we set up for ourselves—and, the tangible evidence of our devotion to these ideals is the creation of surroundings consistent with such ideals."

Good Ideas from Everywhere

The projects given in this section are arranged sequentially, the more difficult ones coming first and the simpler ones last. We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

THE EDITOR

PRINCIPLES OF DESIGN that are definitely stated and adequately illustrated should form the subject matter for thought and discussion previous to and during the development of all forms of applied design. No problem should be planned and produced without a certainty on the part of the pupils that they are conforming to fundamental laws in the construction and decoration of their projects. Museums and libraries afford an abundance of material for the study of the best that has been designed in the arts of the past, and drawings or tracings of these should provide valuable information and suggestions to the pupils in the applied design classes of both junior and regular high schools. Plates such as those reproduced on pages 212 and 213 by Mr. Pedro J. Lemos, Director of the Art Museum of Leland Stanford University, California, offer invaluable reference material as evidence of the kind and quality of design that will best illustrate principles, and of a method by which students may acquire both facts and principles that will form and fix habits of orderly thought and processes of orderly arrangement. With training of this sort it is inevitable that our high school pupils will go out to their work in the world with certainty of aim and ability that will enable them to meet the industrial demands of their time and at the same time attain personal satisfaction and pleasure in their labors.

PRIMITIVE DESIGN. The excellent plates of primitive design by Ada B. Beckwith, Assistant Supervisor of Applied Art, of Cleveland, Ohio, which are reproduced on pages 199, 201 and 203, give testimony to the enthusiasm with which the *Idea* of the creation of a vigorous and fine type of American design to be applied to American products has been adopted by American teachers. In teaching the principles of design to pupils of both the elementary and high schools illustrations of the best in the art of past ages are essential to an understanding of basic laws. For the purpose of inducing spontaneous expression to a stimulation from Nature, however, it is also advisable to show examples that will invigorate the creative impulse and to explain the patterns that interpret similar sensations on the part of the primitives. The energizing effect of primitive pattern cannot be denied and Miss Beckwith's teaching experience has proven that children respond to its influence most happily and with excellent results. In the February number there will appear some plates executed by Miss Beckwith which will illustrate the adaptation of these primitive motifs to modern designing. Our museums and libraries furnish help in the way of material from which to study the various manifestations of the art of our predecessors on this and the neighboring continents, and our societies of archæological research are constantly adding to prehistoric treasures and publishing reports and illustrations of their findings. With teachers doing the intensive and excellent work such as is shown in these plates, there is reason for rejoicing over the prospect of a rich and vigorous type of American design appearing in the near future

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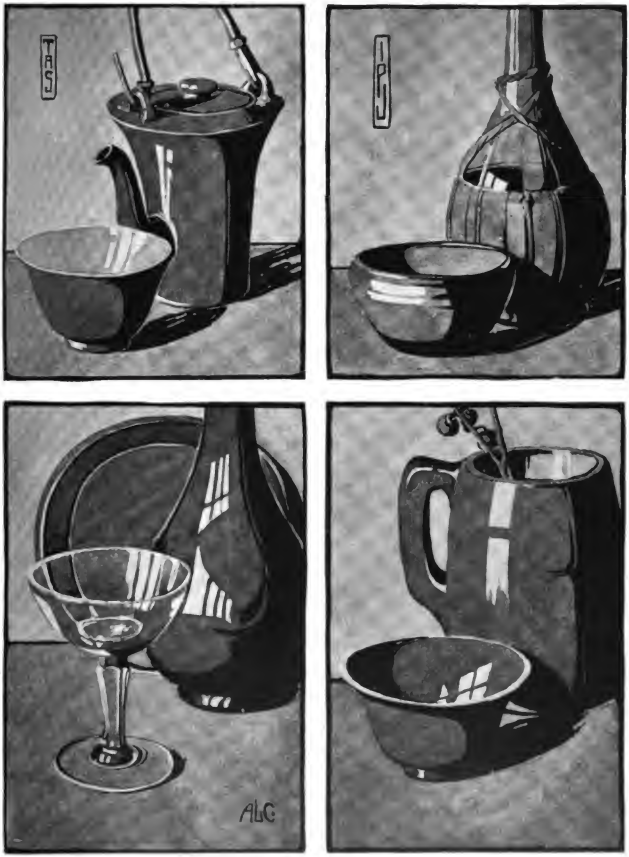

STILL LIFE COMPOSITIONS developed by means of brush and water color to interpret in a few values the essentials of form or mass relationship and the light and dark rhythm necessary to a pleasing arrangement within a definite space.

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PRIMITIVE POTTERY. The bowls and jars sketched by Prof. Ellsworth Woodward, Director of Art at Newcomb College, New Orleans, La., which are reproduced on page 215 are excellent examples of primitive pottery the forms and decorations of which may be studied with profit by technical high school students as well as by those engaged professionally in pottery making. With material of this sort as constant stimulation we may confidently depend upon the absorbing quality of the American mind to react artistically to the advantage of American crafts.

STILL LIFE GROUPS arranged with the idea of producing satisfactory shape and space relationships prove an excellent approach to poster composition. As a study in values it is also important. Weight, shape, and placing of the dark in a design of this kind aids in measuring the areas of light and dark in poster work that must be balanced satisfactorily if the poster is to function properly as an advertisement. The still life studies in values on page 217 were developed by the junior normal students in the methods class in The Cleveland School of Art.

STILL LIFE. It is with a sense of satisfaction and pleasure that we reproduce the plate of still life on page 219 that comes to us from Miss Elizabeth Shannon of the State Normal School, Warrensburg, Missouri, because of the fine composition of the simple objects, of the excellence of the drawing and technique, and the quality of art that is expressed by means of simple mediums. Manila or a light construction paper has been used and pencil with touches of crayon interprets the form and color. This, together with a direct and sure technique and a nice discrimination as to values and textures, has secured these charming results.

CROSS STITCH EMBROIDERY. As an excellent example of the desirable correlation which should exist between the two art departments of a school, the cross stitched towels sent to us by Miss Edith McCoy of Newark, Ohio, seem to meet all requirements. They are reproduced on page 221 and were designed in the applied art class from leaf, tree, insect, and figure motifs by seventh grade pupils and afterwards worked out in the domestic art class. The scrap baskets, shown on page 220, were developed in the eighth grade and give evidence of successful coordination between design and technical skill

FURNITURE. If the quality of Design and Craftsmanship displayed in the furniture produced under the direction of Mr. A. A. Kester at the High School in Everett, Washington, and which is illustrated on page 222 (working drawings on page 223) could be acquired by a goodly number of our manual training instructors, the future of furniture in America would be bright indeed. We rejoice to see this presentation of adequate and beautiful designing of household furniture, and trust that we may retain whatever of optimism has been aroused regarding the great industry of furniture making by seeing more examples which will embody the refinement of lines and proportion that is shown in these objects. The dressing table and chair is the work of Francis Bryan and the buffet was produced by Leo W. Loken. These students deserve high commendation for their excellent work.

NATURE BOOKLETS. Evidence of a fine co-operative spirit between the language and applied art departments in lower grades is established by the books reproduced on page 225 which were sent by Miss Elizabeth Shannon of the State Normal School of Warrensburg, Missouri. The books have been made of medium weight construction paper, with letters and decorative motifs cut out and pasted to produce a good cover design and to tell the purpose of the book. Four to six pages are bound within the covers by simple types of sewing and the results are satisfactory as note or record books of unusual interest.

NUMBER BOOKLETS. One of the great services the art department renders to school is the interest it adds to other departments by its co-operation. Interdependence of subjects gives strength and usefulness to each department. The book covers illustrated on page 227 are the result of correlation between the number and art work. In the first grade where the 1″ is taught in number study, practice is given during the art period by ruling 1″ squares on booklet covers. Book Cover No. 1 was made in the second grade and uses the 1″ and 1½″ measure; No. 2 uses the 1″ and 1½″ measurements. No. 3 is a cover for spelling lists using 1″, 2″ and ½″. No. 4 was made in the Third Grade.

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THE ORIGINALS of the above Still Life drawings were done at the State Normal School in Warrensburg, Missouri, under the direction of Miss Elizabeth Shannon and were charming in color as well as arrangement. As interpretations of Beauty that may be discovered and expressed by means of simple objects, they are excellent. The Color and Technique added much to their value and it is regrettable that the reproductions do not adequately represent these qualities.

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DESIGNS FOR WASTE PAPER BASKETS MADE IN THE EIGHTH GRADE BY PUPILS UNDER THE DIRECTION OF MISS MCCOY.

THE TRELLIS DESIGNS shown on page 229 show correlation with number work in the primary grades. In learning the inch, half-inch and quarter inch, those measurements were ruled on paper and cut. This was in number work time. The strips of paper cut were saved and used in the drawing department in making designs for a trellis for the child's window box or garden. Strips of wood of the right size were also nailed together to make the little trellis for vines. It is a fine problem for interesting the home in school activities. If the child is too young to make his own trellis the older brother or father becomes interested and helps him. It also encourages garden making and beautifying of the home.

VALENTINE SUGGESTIONS. Interest in the various activities connected with St. Valentine's Day never wane, on the part of youth and it often finds its fullest and pleasantest expression in romantic if not fantastic dress. The costumes for young people reproduced on page 231 were designed by Hazel Kenniston of The Cleveland School of Art and can be used for several purposes. As tokens suggesting the sentiments that characterize the day they would prove pleasing, as place cards they would distinguish a St. Valentine feast, and as costumes for a Valentine dance they would be most satisfactory.

THE SEE-SO NUMBER CARDS. Designed by Henry Turner Bailey, for the little folk who have trouble in learning the four fundamental operations of arithmetic. The easiest way to make these cards is to lay off inch squares on a sheet of cardboard, after the manner of a checkerboard, and to cut the pieces as indicated in the drawings, upon the basis of the 1 as a unit, one inch wide by three inches high. Two is two inches wide; three, three inches wide; etc. The dots are made uniform in size by peg printing. Above five the dots are bracketed in groups of three or five to still further aid the pupil in comprehending the number. With these the pupil can *see* that 2+2=4 by placing two 2's together below a 4 card. He can *see*, when he has a 5 card with a 3 card below it, that he must have a 2 card to fill out the 5 length. He can *see* that three 2's make 6; and that one fourth of 8 is 2. The series may be extended to include 12, the dozen unit, if desired. The teacher will readily see the possibilities of this instrument as an aid in learning to grasp the significance of numbers. It is of especial value in dealing with backward children. A set of See-so Number Cards is a good project for fourth or fifth grade children to work out. The making of such a set as a gift for the lower grade children may have an ethical and moral value. Heavy weight "oak tag" is good material.

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TOWEL ENDS done in cross stitch embroidery by grae sevnthde pupils in Newark, Ohio, under the direction of Miss Edith McCoy.

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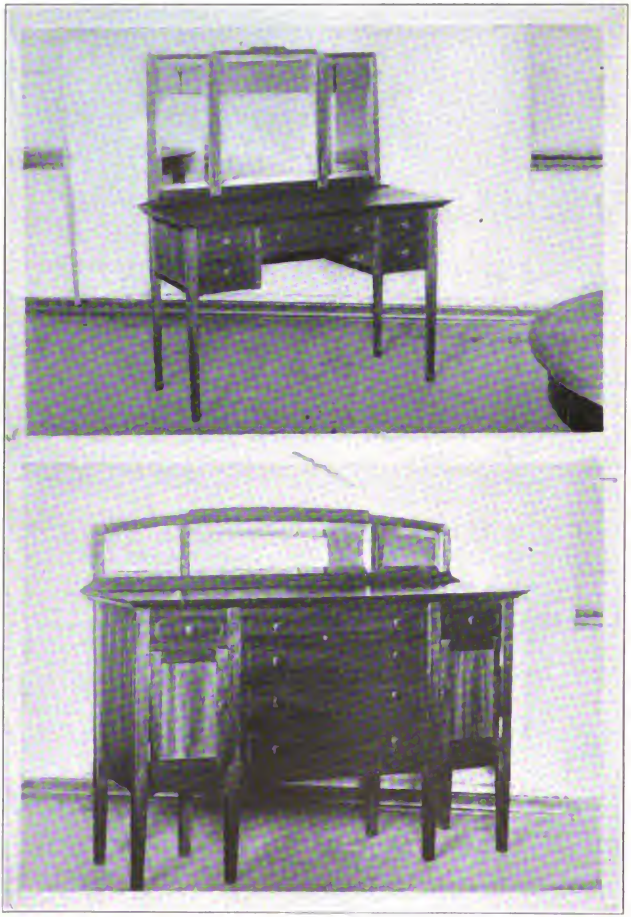

SOME EXAMPLES of the work under the direction of Mr. A. A. Kester of Everett, Washington.

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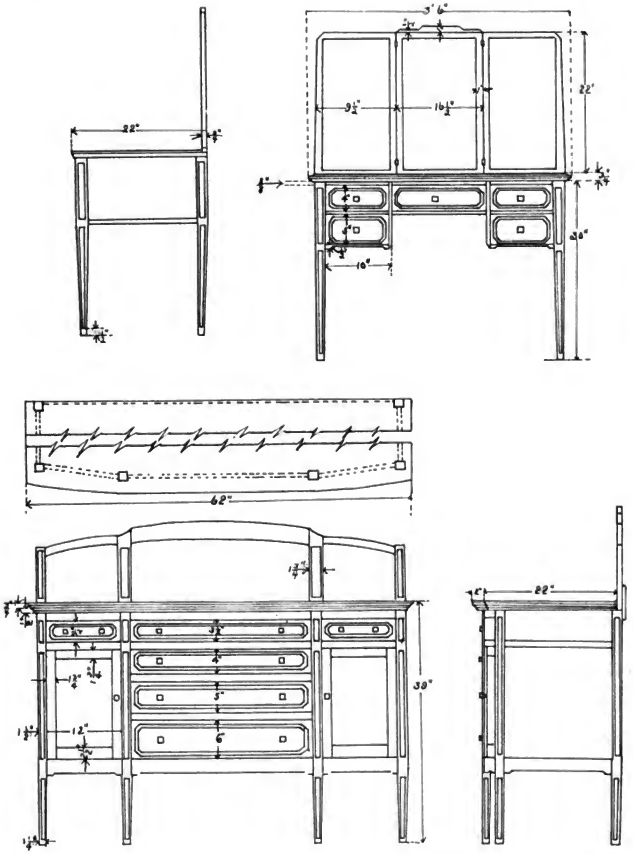

WORKING DRAWINGS for the furniture shown on the opposite page. This work was done under the direction of Mr. A. A. Kester, Everett, Washington.

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THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, BIRD LIFE 13.

¶In the upper right corner write the specific subject. For example, ROBIN.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1-38-40, for it might be needed in such *School Topics* as Nature Study or Literature; it is a good example of *Decorative Arrangement,* and it is a good *Color Study.*

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics
2 Illustration
3 Transportation
4 Object Drawing
5 Photography
6 Landscape
7 Picture Study
8 History of Art
9 Natural Forces
10 Plant Life
11 Fish Life
12 Insect Life
13 Bird Life
14 Animal Life
15 Human Figure
16 Sand Tables
17 Clay Work
18 Paper Work
19 Weaving
20 Sewing
21 Costume
22 Embroidery
23 Lace Work
24 Stencil Work
25 Block Printing
26 Basketry
27 Leather Work
28 Geometric Drawing
29 Working Drawing
30 Woodwork
31 Metal Work
32 Machinery
33 Interior Decoration
34 Architecture
35 Borders
36 Surface Designs
37 Rosettes, Florettes
38 Decorative Arrangement
39 Principles of Beauty
40 Color Study
41 Symbolism
42 Lettering
43 Advertising
44 Holiday Projects
45 Calendars
46 Cover Design
47 Poster Design
48 Bookplates
49 Printing
50 Bookbinding

Advertising....43
Animal Life....14
Architecture....34
Basketry....26
Bird Life....13
Block Printing....25
Bookplates....48
Bookbinding....50
Borders....35
Calendars....45
Clay Work....17
Color Study....40
Costume....21
Cover Design....46
Decorative Arrangement 38
Embroidery....22
Fish Life....11
Geometric Drawing....28
History of Art....8
Holiday Projects....44
Human Figure....15
Illustration....2
Insect Life....12
Interior Decoration....33
Lace Work....23
Landscape....6
Leather Work....27
Lettering....42
Machinery....32
Metal Work....31
Natural Forces....9
Object Drawing....4
Paper Work....18
Photography....5
Picture Study....7
Plant life....10
Poster Design....47
Principles of Beauty....39
Printing....49
Rosettes and Florettes....37
Sand Table Work....16
School Topics....1
Sewing....20
Stencil Work....24
Surface Patterns....36
Symbolism....41
Transportation....3
Weaving....19
Woodwork....30
Working Drawing....29

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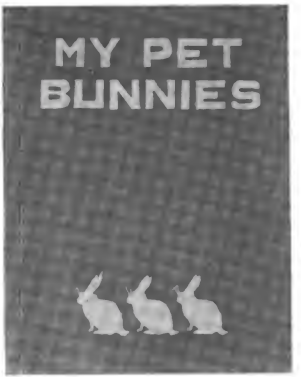

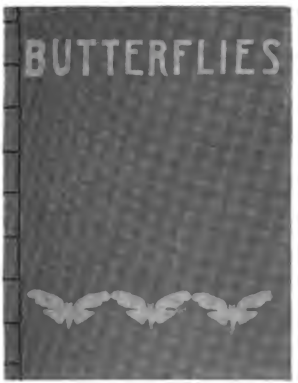

FOUR BOOKLETS made in the lower grades under the direction of Miss Elizabeth Shannon, Warrensburg, Missouri. The sheets bound within the above covers served for written descriptions of the Flowers, Animals, Birds, and Products of the pupil's native State. Correlation with the Language, Nature, and Geography departments of the School was necessary. At the same time the desirable combination of the practical with the beautiful was satisfactorily achieved.

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Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased from The Davis Press, 25 Foster Street, Worcester, Mass.

*CONCERNING PAINTING by Kenyon Cox, N. A. Litt. D., Member of the American Academy of Arts and Letters. Published by Chas. Scribners' Sons Artists, teachers, and students will experience a keen pleasure and genuine satisfaction when reading this latest book from the pen of Mr. Cox. In these days when definitions of art do little more than designate manners and methods in painting and arguments in their favor fail to convince owing to the multiplicity of their motives and the tentative nature of their theories, the reaction to intelligent discussion which is based upon clear thought, profound knowledge, and intense enthusiasm is certain to produce a sense of stability and durability regarding painting as an Art that is encouraging to the studious and serious minded. The book is valuable to teachers and students for several excellent reasons: it is accurately informative, intelligently analytical, and stimulating to the cultivation of æsthetic conceptions that are in harmony with our ideals concerning the newer civilization that we hope to see emerge out of the present chaos of thought and action.

Mr. Cox remarks in the preface: "If art cannot learn to express in the future, as it has in the past, the highest aspirations and the deepest feelings of the age, then the age will learn to do without art." After reading the excellent series of chapters that tell in logical sequence of the aims and achievements of art in the past and present, we are tempted to insist that art both can and will do these things and to exclaim with Mr. Ralph Adams Cram: "Is this too much to ask? Greater has been before, and with faith we may move mountains."

The book is divided into three parts, the first dealing with painting in two aspects, as an art of imitation, and as an art of relation and is analytical in character. The second and third parts deal with the interpretative aspect of the "Golden Age of Painting" and of "Some Phases of Nineteenth Century Painting." There are thirty-two reproductions of the works of the old masters and of modern artists that adequately and excellently illustrate the text.

*INDUSTRIAL ART TEXT BOOKS, Part Eight. Those who have studied with sustained interest the series of Industrial Art Text Books that are the result of intelligent collaboration between Miss Bonnie E. Snow and Mr. Hugo B. Froehlich and which are published by The Prang Company will find their interest more than justified now that the eighth and last of the series has been issued. The sequence from the first to the eighth has been perfect and the final text book of this graded course in Art in its relation to Industry is an adequate climax to the consistently planned and excellently illustrated numbers that preceded it. As an agent in training the future artist craftsman of our country this series of text books takes its place with the best that has been published in the interest of art education. Basic principles of art are obviously and emphatically the foundation upon which the whole structure of the series rests. To teach design which is fundamentally well organized according to esthetic laws and applied to things of vital interest in the daily living experiences of our school children and which permits progression in thought and action consistent with changing interests, will logically develop wisdom in pupils when they are obliged to select a vocation. At the same time their chosen work will be well done because order as a quality has been incorporated into their experience, and good taste as an attribute has been injected into their consciousness. Satisfactory selection and arrangement of the larger activities of life will naturally follow a training which has been subjected to processes that develop critical judgment and decision in the intimate affairs of everyday living. The Industrial Art Text Books may, therefore, claim to be educational in the broadest sense; also, to have anticipated the modern demand for Art in Industry and the President's plea that attention be devoted to "Instruction bearing directly on the problems of community and national life."

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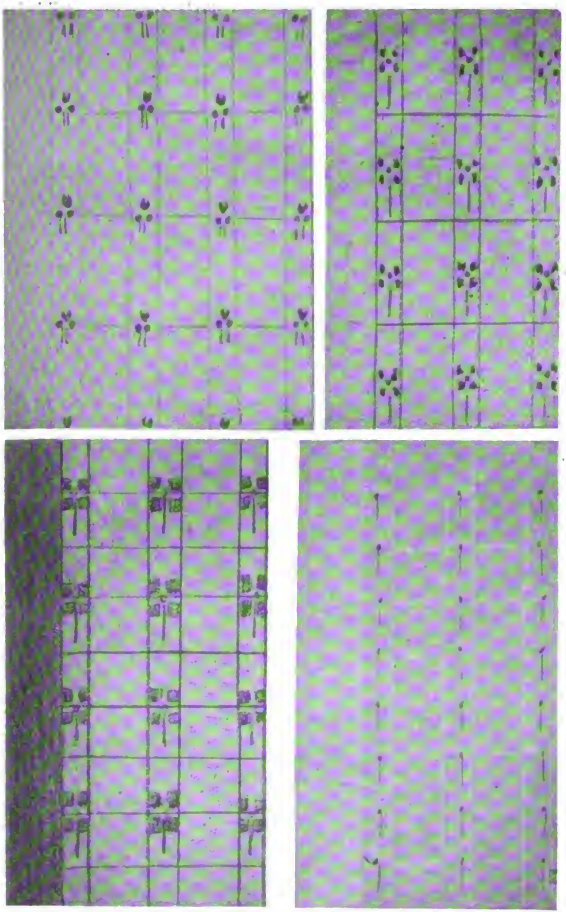

COVERS of four booklets made in the first grade, showing correlation between number and art work.

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HOW THE PRESENT CAME FROM THE PAST by Margaret E. Wells, a very exciting and interesting book from the publishing house of The Macmillan Co., by scientific and æsthetic ways ought to be as satisfying to the teacher of art as it is certain to be to the teacher of history. The author is Primary Supervisor in the State Normal School of Warrensburg, Missouri, and was formerly Supervisor of Grades III and IV in the Speyer School of New York City. The caption on the title page "Written for the Boys and Girls of the Present in the hope that this digging into the Past may make them better planters of the Future" explains the very excellent purpose of the book but tells little of the entrancing contents. Chapter headings such as "How Man learned to make Tools and a Cave House"in the historical half of the book, and "How the Baboons got their Tails" and "Where the Frost comes from" in the myths and legends half will serve to suggest the fascinating affairs of the past that are sure to arouse the attention and interest of every curious minded child of today. The book is delightfully illustrated by drawings of animals, birds, implements, weapons, and crafts that interpret the text and also serve as a collection of historic and artistic objects. Excellent suggestions are also given for problems that can be developed in order to correlate the knowledge acquired with the play activities of the children and to provide an outlet for the expression of their stimulated imaginations by means of pictures or patterns or in terms of song, dance, or pantomime. *Our postpaid price Book I, $.56; Book II, $.64.*

*ESSENTIALS OF MECHANICAL DRAFTING by Ludwig Frank, instructor of drawing in the High School of Commerce, Boston, Mass., is the latest book published by the Milton Bradley Company. It has a distinctive purpose—to provide students with a definite comprehensive text, comprising the elements, principles, and methods of mechanical drafting, and their practical application for reference and study in connection with any desired series of problems. It is more than a text book—it is a condensed encyclopedia of terms and information relating to this subject. It contains all the worth while old ideas and many new ones, and from beginning to end is an invaluable book for both teacher and student. It is adequately illustrated, well printed, and neatly bound in green cloth, stamped in gold. *Our postpaid price $1.65.*

MACHINE DRAWING is the title of a book recently published by The McGraw-Hill Book Company of New York which was prepared in the Extension Division of the University of Wisconsin by Ralph W. Hills, Instructor in Mechanical Drawing. "The text and problems have been carefully prepared and arranged so as to develop speed, accuracy, neatness, and a knowledge of the best drafting room practices." The above quotation from the preface is thoroughly justified by the principles and problems stated and developed in the text. The book is planned to meet the demands of the home study required by a university extension department, as well as a text book for trade, industrial and continuation schools. Supplementing the chapters on principles and those on detail and assembly drawing there is one on Technical Sketching that should prove valuable.

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EDITORIAL NOTES

THE ART AWAKING of a new district is particularly gratifying in the far west. With the opening of the northern counties of California by railroad extensions and lumber industries, new schools with added departments have been rapidly progressing. The school department of Fortuna, California, has granted Miss Martella Lane a leave of adsence on full pay to visit the Eastern schools and further her art studies

THE NAPA, CALIFORNIA, HIGH SCHOOL art department believes in actually correlating its art work not only with other departments but also with the community's needs. Under the enthusiastic direction of Miss Louise Tessin the art students have lettered the sign-posts made by the woodwork students and these now appear everywhere in the rural community directing the tourist or wayfarer.

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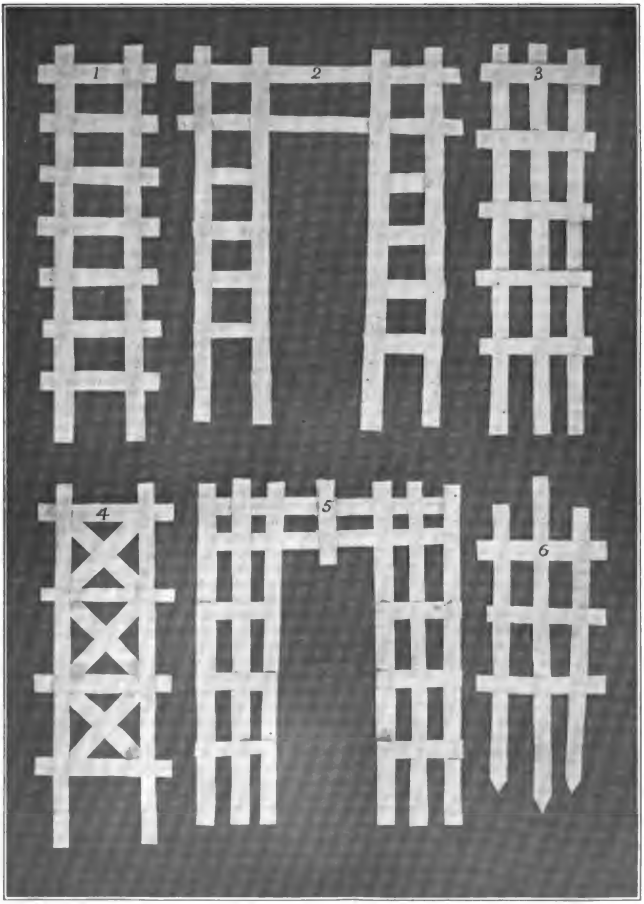

DESIGNS FOR TRELLISES made in the primary grades to correlate paper work with number work.

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Fancy Leathers for craft workers

A 2-cent stamp brings you samples.

Sold by the half or whole skin and cut to measure. Also Tools, Dies, Designs. Send $1.00 P. O. order for variety of colors of leather remnants for home and school work.

W. A. HALL, 119½ Beach Street, Boston, Mass.

ART ACADEMY *of* CINCINNATI

Founded in 1869 and endowed for the purpose of giving a thorough training in the fundamental requirements for real success in any career in Art. Among its former students are the names of many distinguished painters, sculptors, decorators, designers and lithographers. Adjacent to the Academy is the Art Museum. Frank Duveneck, L. H. Meakin, J. H. Hopkins, C. J. Barrhorn, H. H. Wessel, Wm. H. Fry, and others.

50th Year—Sept. 24, 1917 to May 29, 1918.

For catalogue and illustrations of students' work, write

J. H. GEST, *Director*, Art Academy Cincinnati

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HERPERS BROS.

New York City and Newark, N. J.

THE JOHNS HOPKINS UNIVERSITY, Baltimore, Md., announces the establishment of a new publication entitled *The Johns Hopkins University Studies in Education*. This publication will include monographs presenting the results of investigations conducted at the University or elsewhere which, because of their importance, should appear as separate units and at once. The monographs are edited by Prof. Edward F. Buchner, with the cooperation of Dr. C. Maefie Campbell, and published by the Johns Hopkins Press. "The Correlation of Abilities of High School Pupils" by Dr David Emrich Waglein, and "Experimental Study of Motor Abilities of Children in Primary Grades" by Dr. Buford J. Johnson, are Numbers 1 and 2 of the series and have just appeared.

THE WEAVER'S SHUTTLE, a very interesting and instructive system of paper folding invented by Miss Marie Ebert, South Orange, New Jersey, should be of interest to kindergarten teachers. It is extraordinarily ingenious and gives a remarkable opportunity for varied application. One advantage it has over other methods is that the use of paste is eliminated. Paper and scissors are the only tools necessary. The Booklet called "The Building Unit" contains more than fifty lessons for small workers, eight halftones and thirty-six designs of articles of the toys with attachments and costs seventy-five cents. It can be obtained at any office of the Milton Bradley Company, at Wanamakers, New York, or at the F. A. O. Schwartz Toy Store, New York.

THE AGRICULTURAL COMMUNITY ART PROBLEM has been well solved by Miss Ethel M. Abeel of Santa Rosa, the home town of Luther Burbank. With students from grammar schools who have had but little art preparation she has worked out elementary problems so that they are *interesting*. The drawing of geometric forms and solids is designed so that each sheet is far from being the usual cut-and-dried hackneyed presentation; but each sheet as completed in color is worthy of framing. Joy in one's work will make the commonplace a thing of beauty.

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MANY different uses may be made of the designs on this page which came from Miss Hazel Kenniston, The Cleveland School of Art.

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This Book Explains the Munsell Color System

Send for this free book. We will send you a sample box of Munsell crayons at the same time.

Wadsworth, Howland & Co., Inc.

Sole Manufacturers of Material for the Munsell Color System

Boston, Mass.

TALEN'S

WATER COLORS

Brilliant

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HANDSOME DRAWING BOOK. Many a teacher has wished for a little booklet giving in a brief form instructions for draughting and sketching.

The services of Harry W. Jacobs, director of art instruction in the public schools of Buffalo, New York, were secured by the American Lead Pencil Co. and Mr. Jacobs has written a decidedly interesting and worth while article and has cleverly illustrated it with appropriate pictures.

Some of the sketches show the use of certain degrees of pencils while others are examples of different degrees of pencil hardness. Among the subjects taken up are materials, paper preparation, technique or handling of the pencil, handling of strokes, subjects, pictorial composition, method of working, advanced pencil handling, still life drawing, treatment of nature, etc.

The illustrations, which were all drawn with Venus pencils, are a Dutch market, proper pencil sharpening, hard, medium, and heavy "strokes", a French café, a house in four scenes, a church tower, an ornamental screen, and a spiderwort plant.

Attractively printed on sepia paper, this publication is well worth the attention of every teacher. It will be sent free on request to those who write for it to the American Lead Pencil Co., 220 Fifth Avenue, New York.

ALMOST EIGHT YEARS AGO Mr. Isaac Delgado bequeathed to the city of New Orleans a sum of money which with the interest accruing during these years amounts to nearly $1,000,000. The entire amount was to be used to build and equip a trade school for boys. The maintenance of the school was to devolve on the city. The funds available to the school board have up to the present not been sufficient for this extra burden and thus this splendid gift with its immeasurable possibilities could not be realized. Now the situation has suddenly changed. The assistant director for industrial education for the United States has been visiting state boards, with a view to ascertaining conditions upon which the states will share in the funds procured through the Smith-Hughes bill, providing that the National Government shall aid industrial education. It appears that Louisiana may count on a sum sufficient to warrant

(Continued on page 234)

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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VOL. XVII FEBRUARY, 1918 No. 6

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Published by THE DAVIS PRESS, INC.

25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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"THE MOON SEEMS TO BULK MANY TIMES ITS FAMILIAR PROPORTIONS WHEN LATTICED BY PALM FRONDS." REPRODUCED FROM A PEN-AND-INK DRAWING BY ELLSWORTH WOODWARD, NEWCOMB COLLEGE, NEW ORLEANS.

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 6 ▪▪▪ FEBRUARY, 1918

Art Begins at Home

ELLSWORTH WOODWARD

Newcomb College, New Orleans, La.

NO one upon whom the rigors of the New England climate has forced the necessity of relaxing the throat of the kitchen pump with a kettle of boiling water as the first move toward the family breakfast can look upon the palm tree unmoved. To all such the palm is a symbol of romance in far lands and the "open sesame" to things unbelievable. The moon seems to bulk many times its familiar proportions when latticed by palm fronds and if the odor of orange and jasmine be added, then indeed is his cup full.

Reverse the viewpoint and share the exaltation and rapture of the one who as lifelong dweller on the flat littoral of the Mississippi delta sees for the first time the snow covered peaks of noble mountain ranges.

The Spanish main is an azure background for stately galleons. New Bedford's quays where lie the rotting hulks of the whaling fleet, the Santa Fé trail ambushed by startling adventure—the Golden West! Each is a challenge to the imagination. Can any one review the gigantic vastness of this our native land without renewing his consciousness that these widely separated regions must possess an irrestible moulding power for their indwellers? Love of home and the dear qualities of familiar contact have close kinship with patriotism. They are the background of community life which so often finds expression in crude boasting and flaunting proclamations of the "garden spot of the earth."

These ebullitions of feeling are genuine, however undesirable the form may often be. They are felt by all; it is expression which is needed—that is, expression trained in subtleties that shall speak to the depths and not spend itself in windy adjectives. In a word it is art that is needed, for art is the higher language of a people speaking through their seer sons and daughters by symbols that are felt by all, though all have not the power of expression. It is to this end that artists are born and it is for this reason that their education is a community concern.

The precedence which New England has enjoyed in the national consciousness is due to its poets, historians, and orators, its painters, sculptors, and architects. These have reacted upon the soul life of the community, and a public opinion has been created which exalts education to foremost consideration.

In one of our local clubs not so long ago a lecture on the road traversed by Paul Revere was given. At its conclusion a member of an habitually critical mind rose to a point of privilege

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and said that he had heard more than enough of the fight at Concord Bridge, which he said was after all a very insignificant skirmish and that the shot "heard around the world" was local grandiloquence magnifying the sound of a pop-gun.

"Ah ha!" said another, as soon as the floor could be obtained, "you miss the point. Whether or not the event was important might be a matter of opinion but that New England people *thought* it important was beyond doubt, and thus believing they had given it a place in history, had written enduring poetry about it, had told it in thrilling narrative, had raised bronze sculpture and placed memorial tablets that no one should miss the high quality of this belief." The speaker went on to unpleasant parallels between this willingness to discern the better part and exalt it in the eyes of the following generations, and our own neglect of the heroic and picturesque history of the state we call home.

This lack of discernment as to the sources of art is not uncommon. I was discussing it the other day with a teacher of English, who had filled a chair in one of the California universities. He said that when he first got into step with his classes he found to his perplexity that their compositions teemed with references and similes wholly outside the daily and probable experience of his pupils. It presently became apparent that they were merely reflecting their reading of the New England poets. Art had taken on in their minds the vague aspect of something away off yonder where its qualities had become defined through the vision and labor of others. He promptly proceeded to read to them from Joachin Miller and go with them to the original sources of Californian romance and beauty among its mountains, its gigantic trees, and the sturdy self-reliance of its people.

If our army of art teachers remember the stimulating years of study in the great art centers of New York or Paris only to regret the absence of a like stimulating atmosphere in their present field of work, American art will be long in becoming a part of American life. The principles of art expression are indeed universal but they deal always with the stuff of common life, connecting past, present, and future in a symbol which is the essence of things hoped for and discovered by this very symbol to be already attained.

Let us admit that the American community wholly innocent of art as a practical or spiritual value, is a hard shelled nut. All the same the American people are capable of high ideals and will yield to honest and persistent teaching. But the art teacher must be on the home job and not eternally gadding about with ideas that do not fit the situation.

The broad and enduring foundation of national art must rest on industry; industry and that trained taste which fears no rivalry with outside competition because the thing created is the best of its kind. Louis Prang during the last autumnal years of his richly experienced life spent an hour in Newcomb pottery. Someone commented upon the difficulty of getting public approval and cash returns on the highest standard of work. "Give yourself no concern on that point", said Mr. Prang. "The best that you can do will be the means of final success."

He was right.

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A School Pageant

JEAN CORSER

High School of Commerce, Cleveland, Ohio

IN the Spring of 1915 the High School of Commerce in Cleveland produced an historical pageant. Art, English, History, Chemistry, and business classes worked together to make a success of this rather ambitious undertaking. About nine hundred people took part. In this school production the historical epochs were so numerous and covered such a vast period of time that the art department was obliged to study many sources for the costumes. Art plays no small part in the making of pageants, as the spectacle is of great importance. An account of how this study was organized and how the pageant was developed from its outline to its production may be of interest.

The historical study, the power gained through the writing and the stimulus to the imagination was all very valuable to the children. But the great aim in the minds of those who planned the activity was to let the boys and girls learn at first hand the value of co-operation, the lesson of four months of common effort.

It is needless to say that the stores of material for developing the subject "A Pageant of Trade," were rich and fascinating. Faithfulness to fact was observed in both writing and staging. Actual historical events were not pictured in all cases, as the pageant form does not demand realism, but each episode represented a scene typical of the time in history.

The outline of "A Pageant of Trade" was made by the English teacher who had charge of the writing. Each teacher in the English department supervised the writing of one episode and in this way every pupil had a share in the composition of the pageant. The following is a condensed form of the outline as it appeared in the printed program:

A PAGEANT OF TRADE

PART I

Ancient Commerce (2000 B. C.-1000 A. D.)

(a) Egyptian Episode
Time: During the reign of the Pharaohs
Place: Joseph's Council Hall at Memphis on the Nile in Egypt.

(b) Greek Episode
Time: About 350 B. C.
Place: Babylon. Alexander's Court.

PART II

Medieval Commerce (1000 A. D.-1500 A. D.)

(a) Feudal Episode
Time: 1200 A. D.
Place: England. A highway at the edge of a wood hard by Lord Arnold's castle.

(b) Fair Episode
Time: Close of the 15th century.
Place: A Fair in Champagne, France.

PART III

Modern Commerce (1500-1800)

(a) Colonization Episode
Time: 1583
Place: London. Court scene preparatory to Sir Walter Raleigh's departure on his second expedition to America for colonization.

(b) War Episode
(Military aspect of Commerce)
Time: November 1762
Place: House of Commons, London, England.

PART IV

Recent Commerce (1800-1900)

This, the final episode, will show in a symbolic manner how humanity has benefited through commerce during the last century,

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THE COURT OF ALEXANDER, IN THE GREEK EPISODE, "A PAGEANT OF TRADE", GIVEN BY THE HIGH SCHOOL OF COMMERCE, CLEVELAND, OHIO.

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and will suggest the one element that is still needful to make commerce truly great.

A big city library made possible the weeks of study necessary for the historical understanding of the various episodes, and an exceptionally good collection of books on costume history furnished the art department with all the material needed for its work. Such references as Racinet, Rosenberg, the La Croix works on medieval costume and customs, several volumes of drawings from Greek vases, and many minor works were used. Whenever it was possible the children were sent to original sources. Occasionally, however, they used an illustrated book of good standing, such as Tissot's Bible. Tracings were made of all drawings that might be used as designs for the making of the costumes. These designs were classified according to characters and episodes and placed in portfolios labelled for each episode. The costumes of some of the figures on Greek vases and of those of the Hebrews in Tissot's Bible, as well as some of the more simple medieval costumes, were copied exactly but were reproduced with very inexpensive fabrics of to-day. Some of the more complex drawings were much simplified for the sewing, but care was always taken to retain the lines of the original dress.

With this desire to be faithful to historical fact, there was a definite determination to make no attempt at a professional standard. Those concerned in the plan wished to make the production the legitimate work of children. They early decided that the staging should be very simple. The conventions of stage scenery were entirely ignored and only those properties were used which were necessary for the action.

A curtain that symbolized the growth of trade and yet conveyed a prophecy of the future was painted and used as a background for all of the episodes. It represented a mythical city rising from a blue-violet mist until its tall buildings and spires reached into the glowing light of the early morning. The mythical city was a composite picture of the sky-line of the world's three greatest modern cities, and rising as it did out of partial darkness suggested the beginning or dawn of international commercial equality and cooperation. Unfortunately in the photographs the color values of blue sky and sun-touched buildings are just reversed, and the aspect is one of late twilight instead of the really successful illusion of dawn.

For advertising the pageant in the school before the different departments were at work in it, the art department made posters in color of scenes in historical life, to arouse curiosity and interest. A color cartoon was made of the curtain showing actors in costume before it. This did much to excite enthusiasm for the new project.

A discussion of the practical making of the background curtain and costumes will appear in another issue.

WHAT LIGHT IS IN TRUTH AND WHAT LIGHT IS IN KNOWLEDGE
EXCEPT AS YOU SERVE, THESE ARE EMPTY AND VAIN.

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DETAIL OF THE GREEK EPISODE IN "A PAGEANT OF TRADE" GIVEN BY THE HIGH SCHOOL OF COMMERCE CLEVELAND, OHIO.

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Department of Home Making

Conducted by

FLORENCE E. ELLIS

The Summer Cottage the Best Investment

A LARGE percentage of teachers live for the most part in boarding houses, or in one or two rooms which they rent for light-housekeeping. At best, it is only a make-shift for a home. The summer is spent in much the same way in the country while seeking rest and strength for the coming year's work, enduring usually many discomforts. The years roll on in much the same way, and only the little is saved which will barely suffice to meet actual needs when they are no longer employed. They never know life in the fullest richest sense which is their rightful heritage. Is this the best way to live? Is it a good business policy? More and more teachers are convinced that it is not. They are beginning to realize that a summer can and should be a paying investment not only in strength, enthusiasm, and inspiration gained, but in some real constructive work done, a financial gain realized, and the best kind of a vacation at the same time.

Just outside of every city and town is the beautiful country. Why not take the money usually spent for the two or three months' summer vacation and buy a piece of land. To own a strip of land even though small, and a house though of the most humble nature, what joy! It may be only a two-room shack, unfinished, to start with, but surrounding it is wonderful, beauteous nature, the ground in which to plant seeds and watch them grow, a fairyland of blossoming fruit trees, and later the mature fruit with its gorgeous color. What delight to convert an almost waste piece of land into a wonderland of beauty and production! It may be by the lake, woods, stream, or in the wide open country with its far away horizon. There during the long summer vacation is found rest, renewed vigor, inspiration, and profit.

If so situated as to be accessible to the school, so much the better, for then it can be occupied from four to six months of the year, and for week-ends and holidays, for a longer period. Each night, returning from the day's work and its little annoyances and confusion, when greeted by the quiet and peace of nature eternal in its strength and beauty, we absorb of its calm and strength, and the disturbances of the day fade and disappear; in their place comes poise, a better understanding, and a clearer vision of what is needed.

The money spent in the usual vacation is considerable and the little cottage reduces this to the minimum. Rent is no longer to be paid; food is supplied largely from the vegetable and fruit garden; the expense of a trip for needed change of scene is cancelled.

The place in a short time thus pays for itself; and over and above that, the land near any growing town is sure to increase in value. By setting out trees and shrubs the value again increases; indeed, the money value increases in exact proportion with the gain in attractiveness. If one can construct

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the building himself, so much greater the gain and, besides, in so doing more of the actual, practical worth is learned than in any summer school. The summer cottage is a good investment from the view-point of financial gain, from the view-point of increased health and vigor, from the view-point of the pleasure and freedom of one's own home, from the view-point of mental and spiritual quickening inspired by nature's strength and loveliness. It is the least expensive way of getting the greatest amount of happiness and profit. If circumstances demand, the investment can be turned into money, and the percentage of gain will far exceed that which any bank could possibly think of giving. The profit on the first place will purchase a much better one and so increase continues

Building, gardening, country life becomes a delightful avocation; indeed, often so fascinating and profitable as to become the real vocation rather than the avocation.

The cottage here pictured is the summer home of an artist in Rocky River, Ohio A little portable house was first bought and it constituted the summer home for the first year. The second summer the screened porch was added, which is the sleeping porch at night and on warm days serves as living room and dining room as well. On colder days the living room is cozy and comfortable, and is living room and dining room combined.

Such a cottage is easily constructed and it seems as though most teachers might possess one. The interior is unplastered and without an attic. The screened porch has khaki curtains, three in front and one larger one on each side, making it a sleeping porch protected from storms. The windows in the house let down like street car windows. The fireside settle makes a good place for bedding. An electric hot-plate and a fireless cooker make the small kitchen very pratical. For two people this cottage as shown in floor-plan, No. 1, is large enough and very delightful, but if there are more

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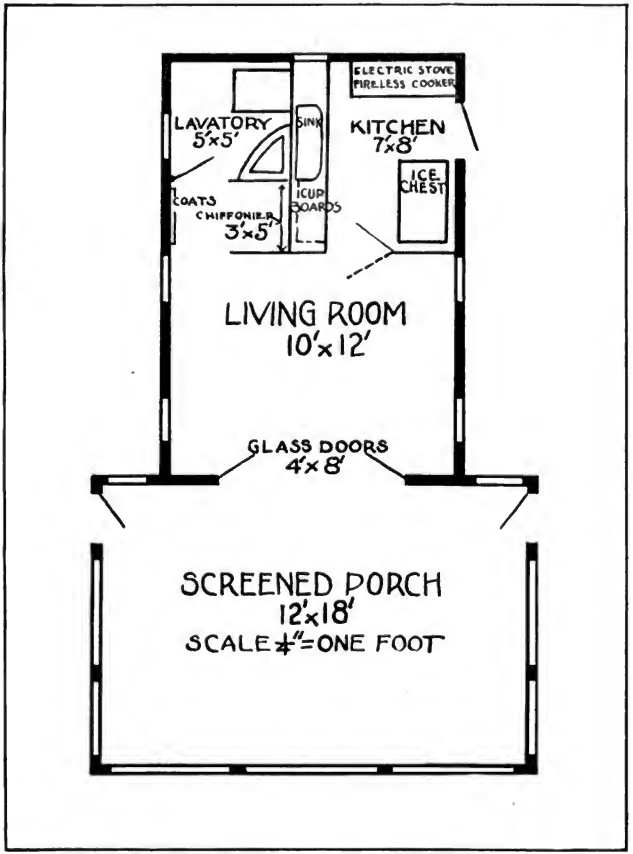

people to be accommodated, porches can be continued around the sides as in floor-plan No. 2, and the curtains which can be unrolled at night give the added sleeping accommodations and privacy of separate rooms.

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The picture portrays only a vague idea of the charm of this little summer bungalow. It is situated on a tiny island with just room for the two other cottages which are there. The only access to it is by boat. In front is the river, an animated, ever-changing, interesting scene with its many boats large and small. Back of it is a lagoon, and ten minutes distance away is Lake Erie which serves for boating, fishing, and the bath tub of the little home. It is all very delightful and picturesque and the pleasure, mental rest, inspiration, and soul satisfaction it gives is immeasurable, both to the owners and their guests entertained in such an unusual and delightful manner.

A Flower Gardening Contest That Was Different

Much has been said and written about children's gardens in recent years, and much attention paid by schools to the growing of vegetables and the giving of exhibitions of same, with prizes for the best specimens. But a new sort of gardening contest was inaugurated last season in Southern California which is worthy the attention of all teachers and parents, tending as it did, to increase the interest of the pupils not only in actual gardening, but in nature study, composition, and drawing as well.

It was instituted by a leading seed house, primarily, of course, for the exploitation of its seeds, but it was so practical that it at once enlisted the co-operation of all the teachers and many of the parents; and if there is no seed firm in your locality to stand sponsor for the prizes, there is nothing to prevent the local Parents' and Teachers' Association, or any group of interested parents from conducting a similar contest, and the result is sure to be increased efficiency of the pupil along several lines of school work.

The contest in question was open to any pupil of a public or private school in Southern California, but in many localities it would probably be found advisable to limit it to the pupils of a single school, or at least the schools of a single city. The idea was to offer prizes for the best composition on the flowers of California, illustrated by drawings. These flowers, or at least the specimens from which the drawings were made, must be grown by the pupil himself. The essays must not exceed 1000 words in length and the drawings were limited to ten in number. All drawings must be from actual flowers and not copies of other paintings or drawings. Of course it goes without saying that both composition and drawing must be the work of the child without any assistance from his elders, and a notice to this effect, signed by the parent, attached to every paper submitted.

The pupils were divided into three divisions and prizes awarded as follows:

STUDENTS ABOVE THE EIGHTH GRADE

For Best Essay, Illustrated with Drawings, subject "California Wild Flowers."
First Prize: $10., blue ribbon, and book on wild flowers.
Second Prize: $6., red ribbon, and book on wild flowers.
Three Prizes: each $3. and book.

STUDENTS OF THE SEVENTH AND EIGHTH GRADES

First Prize: $8., blue ribbon, and book on wild flowers
Second Prize: $5., red ribbon, and book on wild flowers.
Three Prizes: each $2. and book.

STUDENTS BELOW THE SEVENTH GRADE

First Prize: $8., blue ribbon, and book on wild flowers.
Second Prize: $6., red ribbon, and book on wild flowers.
Three Prizes: $2. each and book.

To aid in making the composition uniform in treatment and therefore easier of comparison, the following suggestive outline was given:

TITLE, OUR WILD FLOWERS

1. Introduction, protecting and saving our native flowers for the children of the future.
2. Loyalty to our state and to her own particular flower, the California poppy.
3. The place of wild flowers in our home gardens.
4. My visit to the native home of the flowers.
5. Directions for growing the flowers in our own gardens.
6. Their influence and usefulness.
7. Supplement—Description of the species, illustrated with original drawings.

On the first day of June an exhibition of drawings was given at the large store of the seed house and attracted crowds of interested relatives and friends. The judges were the supervisor of drawing in the public schools, the teacher of English in the high school, and

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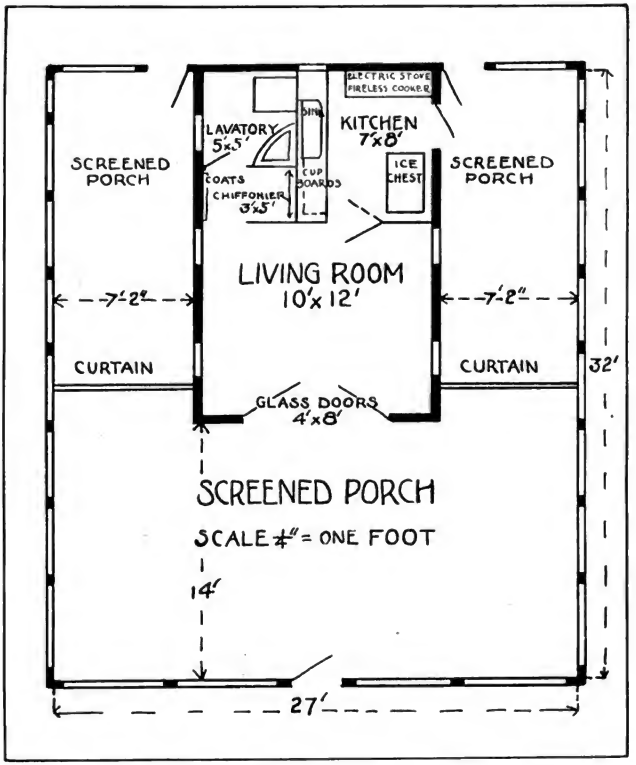

a third member selected by the seed people. All manuscripts were numbered in the order in which they were received. With each composition on a separate card was the name of the contestant and his grade. On this card was placed a number and a corresponding number was given the manuscript, the card being then filed.

With such an incentive at the end of the term, composition would cease to be a drudgery, drawing become a pleasure, and many children —girls especially—would spend many hours in healthful gardening that are ordinarily spent indoors. The physical and mental development attendant upon such a contest are such that it should receive the serious consideration of all interested in children's welfare. *W. B. Stoddard, Los Angeles, Calif.*

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Department of Costume Design

Conducted by

ANNA L. COBB

Value and Intensity Contrasts in Dress

IT is the custom of many to talk and write about Dress as if it had no meaning, as if the "Art which betokens intellect and talent, the color which betokens temper and heart" were guided by no other law than mere chance, which in the case of Dress resolves itself into purposeless tyranny.

A collection of comments on clothes made by writers of all times would prove most illuminating as to the variety in viewpoints that can exist regarding Fashion in Dress. The extremes lie between the superficial survey of it as "mere toying with fabrics and woman's vanity" and the comprehensive estimate of it as "weighing upon customs and morality, as acting upon art and politics." The modes chosen to express these comments are as varied as the viewpoints themselves and afford an amusing record of man's strictures upon woman's apparel from the time of scandalized Cato to that of sarcastic Carlisle. Satire, invective, and laws employed time and again by the world's literati, ecclesiastics, and statesmen prove the place fashion has occupied in the affairs of peoples and the influence it has been in "forming the spirit of the age, the world's public opinions, and the universal style." These quoted words were used in a complaint made by a noted German psychologist against the Anglo-French enemies of his country in 1916 when he charged them with using fashion as an instrument of propaganda to the same extent that language and the press had been used. The accusation is interesting in view of the fact that Colbert once prophesied that France would conquer the world by its taste in art, poetry, and fashion. That the prophecy came true cannot be denied. The secret of the success of France in the world of fashion lies in her ability to read racial psychology exactly and rapidly, to anticipate changing affairs, and to respond quickly and adequately to the demands of each new idea or sentiment. It is to the march and trend of events, therefore, that we may partially, at least, attribute our absurdly frequent changes in fashion. To meet the exigencies of trade, it is true that these changes are frequently forced in ways too devious and subtle for the uninitiated to follow. In a general way, however, it may be assumed that in every positive departure of fashion from an existing mode there is always traceable a definite thought that demands expression. The large and tragic happenings of life are memorialized in stone or bronze but these same happenings find their more immediate response in clothes and the records made are as eloquent and enduring as those made in less evanescent materials because they finally become permanently formed and fixed into styles that successfully symbolize both experiences and ideas.

Notwithstanding recognition of fashion as a valuable factor in material-

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izing ideas man continues to inveigh against the caprices of women in matters of dress. At some time or another most writers and lecturers feel solemnly moved to make caustic criticisms upon the motives for and the modes of costume but they usually arouse amused indifference only for, after all, as Arnold Bennett says, "The saving grace about human motives is that they are so human and, therefore, so forgiveable." Change is a human experience meaning growth. It is also a relief from the commonplace that is born of monotony. As an element in fashion it is perfectly logical from all points of view. Of course "Moderation in all things" should be its saving virtue as it is supposed to be in all other activities and when it is not it should meet the same condemnation that is given to excesses in any direction. It must be admitted however that change plus contrasts charges everyday occupations with zest and gives to living a dramatic quality that few deprecate or would alter if they could.

Fashion expresses this dramatic quality when it decides to use strong contrasts of textures and colors. The element of surprise which is always fascinating, enters into the drama, and no one understands the handling of this quite so well as the French. At first thought violence is suggested by the contrasting of white by black but in the white gowns trimmed with black that the French place upon the market at almost regular intervals there is always charm and desirability. Other contrasts meet with the same success at their hands. It would be well for us to study their methods if we wish to achieve anything like their results.

As in line and area relationships, values and intensities should conform to certain principles if the qualities of attractiveness and beauty are to be attained. It is to be regretted that these are not always synonymous. The eternal principles of Balance, Rhythm, and Harmony must be observed and within these the genius of the designer is permitted to labor in order to secure the unusual combination that will both attract and charm

In color contrasts *Value* as an attribute of color is first in importance within the unit of design. *Intensity* is second and *Hue* is third, though the latter may have a more intimate influence upon the wearer than the other two; it is least in consequence, however, when design in the abstract is the issue. Color in its relationship to the individual should be considered separately.

In placing areas of values or intensities in contrast to the general tone of a garment the law of principality should first be observed. In contrasting girdles, collar, cuffs, and other accessories one area should dominate in size and position; the others should support and give the feeling of rhythmic relationship. Light shoes and gloves, for example, when worn with a dark suit should be subordinated to a larger and more conspicuously placed light area such as may be managed in a waistcoat, revers and collar. A well designed hat assists in subordinating values within the limit of design, also in establishing rhythmic spacing and spotting.

A simple spot of other color or value acquires importance in a costume to the same degree that an isolated spot acquires weight in a picture or pattern.

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It is essential, therefore, that the placing of this single spot, whether it be a flower, a chiffon *chou* or a bit of embroidery, be carefully chosen. Line principle enters into the consideration because in the placing of spots there should be no breaking of areas into equal parts that would produce monotony. Large areas of light may carry dynamic arrangements of dark with success,—that is one, two, or three spots of fair size or more numerous spots of smaller size. The size and spacing of the spots must be considered as well as their shape and direction, and all arrangements should be made with reference to the head and shoulders as the "Center of Interest" in any continued figure. It is evident, therefore, that value areas acquire in costume the same importance that accents do in music or architecture and are subject to similar laws.

The use of dress should determine to what extent the dramatic quality may be in evidence. Formal dress permits a lavish use of it, limited only by the circumstances under which it is worn and the personality of the wearer. Sport clothes also allow the free exploitation of dynamic contrasts of values and intensities. This example will also serve to prove that color contrasts by means of complementaries provoke the same type of response on the part of the observer that positive value contrasts do. The costumes for plays and pageants also permit extravagant contrasts of both values and intensities that are conditioned only by the character of the performance and the kind of background used.

These two attributes of color are so closely related to the third one of hue, when considered with reference to the individual, that it will be well to devote a separate chapter to color and its relationship to the personality of the wearer of clothes.

CUT PAPER POSTER. SEE PAGE 258

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Editorial Contributions

Art Teachers! Open the door

THERE'S a sturdy youngster knocking at our art room door and it appears that there's no other way but to open the door and adopt him. With the sweep of vocational art through the schools it is interesting to note how many of us are attempting to adjust ourselves to the new conditions or trying to dodge being required to make our erstwhile high art course more practical.

There is considerable *camouflage* going on in the school art departments throughout the land in view of these demands, and "wool-pulling" will only prove disastrous to those who do it; besides injuring the best interests of art, which means its service to humanity's needs, through all mediums and materials.

The narrowest view only holds that paint and canvas, with a north light and temperament, mark the four boundaries of art. And if we are endeavoring to hold our pupils to the ideas of the æsthetic side of art only, we are dwarfing their vision. After all, the æsthetic views and beauties to be found in the field of art can be more fully understood when applied—yes—and developed to greater extent by the intelligent and persistent artist-craftsman.

Teachers, then what advantage is there trying, like the sleight-of-hand salesman, to present the community with a system just as good, or make a pretension of giving a vocational course instead of opening wide that door.

Of course we may not have had the opportunity to learn vocational subjects or the industrial art requirements of the subjects we do teach; but if we haven't the "pep" or time to do so on the run, let's take a leave-of-absence to do so, for it will pay us big to do so, I am sure.

I've seen promising young teachers take up their positions with ideas of revolutionizing a community's art views by trying to force their pupils and their parents into immediately accepting Velasquez, Whistler, Rodin, or possibly the Futurists. I know of one young teacher who made this mistake, and the community was so dense that they preferred a change of teachers next term, and now they have someone to tell them how best to decorate their own homes and how to make the things they manufacture more beautiful. And somehow or other, having gone thus far, they have through their own growth accepted the other so-called bigger parts of art.

Too, it's about high time that we cease to make and encourage caste in art work. The idea that a few of the mediums result in high art and that others are the inferior arts is all wrong. In the days of the Old Masters, every artisan was an artist and every artist an artisan; and I've seen charming

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carvings, weavings, and bits of iron work of those periods that contain more art to the square inch than can be found to the square acre of many of the modern (?) paintings. And after all, it depends on the individual behind the pencil, hammer, brush, or needle as to how much art comes into his production.

This country's needs surely require a closer merging of art and the industries. We've heard enough of the correlation of the subjects, but I believe that correlation has been worked overtime, and is on the verge of a nervous collapse. It's been a game of keeping art at a safe parallel distance from manual training without touching it. The touching time, even the blending time has come, and like Sir Walter Crane's statement the time is here, when it should be impossible to know where art ends and labor begins. Be broad-minded and believe that a good fundamental knowledge of industrial art needs will be just as helpful as other art fundamentals, and that if the industrial standards in your community are low, it's up to you to better them. And in being broad-minded let's not be like the student, who, when his teacher illustrated the difference between a quart and a pint with actual milk bottles, said "There's no use bothering about this any more. I'm not going to be a milk-man."

And we're not going to worry about the mechanical obligations either, that come with vocational art, for it has been pretty well proved that with every *upward* step in mechanical skill, the æsthetic sense is increased in like ratio.

How about it? Shall we open that door? *Pedro J. Lemos.*

ROUTINE WORK

Let the teacher of art beware of that subtle danger which marches so exactly in step with the passing years of routine teaching that we do not realize that it is transforming us into routine teachers.

With the first appointment to a teaching position goes a stimulating interest in new responsibilities and the need of making good. Later comes the comforting assurance that our skill is adequate to the immediate need. Compared, indeed, with the wholly unskilled pupil we seem very proficient. Presently, familiarity with class room management causes a sense of efficiency and a feeling of assured position. At this point, Stop! Look! Listen! The enemy is very near.

The schools of the United States show many art teachers who exhibit cases of arrested development victims of the anodine administered by an assured position and the absorbing nature of a teacher's duties. Cloistered from the tonic influence of competition in the advancement of personal skill, many a teacher joins the innumerable caravan of routine workers who cannot inspire because they cannot lead.

The notion is current that a teacher of art and a producing artist dwell apart in thought as well as in their activities. This is true in an artificial sense but not fundamentally. A teaching vocation may so divide the time and thought as to reduce in alarming measure the art teacher's creative

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output, but the spirit should be the same; the artistic production may differ in degree but must not in kind.

The teaching art is a high profession, of immense importance to society, but it is so only when the little necessary steps of the daily lessons are connected up with the purpose of it all. That purpose becomes clear in generous measure only to the teacher who has earned or is by way of earning the title of artist.

One wishes that at the summer schools there were fewer courses offered by educational lecturers and more opportunity provided for the advancement of personal skill. The unending repetition of educational methods seems to be needed, at any rate there is a heavy enough election to warrant and insure provision, but the substance of our subject goes begging. For the self-directing and ambitious student there is no need of provision. The world teems with opportunity, but for the intermediate class of young supervisors and high school art teachers there should be stimulating, genuine art school work provided. It is needed.

Ellsworth Woodward.

Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

THE EDITOR

CROCHETED FILET LACE. The collection of towels trimmed with crocheted filet lace shown on page 256 is the work of public school children in Baltimore, Md., who are under the supervision of Miss Irene Dysart. The problem is an excellent one from the viewpoints of both design and craftmanship, and as developed by Miss Dysart it possesses both constructive and artistic value. These original designs were first drawn on squared paper and then placed before the pupils. The crocheting was done from the pattern in rather a free way. It is regrettable that a group of cross stitch embroidery problems included in Miss Dysart's collection could not be reproduced. The sequence from the primary grades through the grammar grades was excellent in choice of materials, in growth of designing ability and technical skill.

CHARACTER COSTUMES. The colonial period in dress furnished Hazel Kenniston of The Cleveland School of Art, with suggestions for the charming costumes reproduced on page 257. They are designed for festivities that celebrate the birthday of the father of our country but could be used as place cards. They are true to historical type but show individual inventiveness, which characterizes all of Miss Kenniston's work.

THE PATRIOTIC POSTERS shown on pages 258 and 259 are the work of children in the sixth, seventh, and eighth grades of the Lakewood, Ohio, schools, under the supervision of Miss Elizabeth V. Colburn. These posters were made of cut paper and are excellent problems in lettering and arrangement. The wave of patriotism spreads even to the lowest grades when the little folks cut and paste paper to produce the flags of Belgium, France, Italy, Russia, and Great Britian. They gain both the value involved in planning the lettering and its spacing, and acquaintance with the flags of our allies. An interesting device for the pasting of our own flag in the lower grades is shown in the use of thirteen spaces cut from foolscap or other ruled paper. With the spaces between the lines as a unit of measurement the red stripes are cut and pasted on the ruled paper. The field of blue is then easily cut and pasted and stars are suggested by bits of white paper or by cutting tiny hektographed star patterns. "Scraps of paper" may thus be made the means of expressing loyalty to our own flag and to those of our allies.

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DESIGNS for panels and for borders in crochet, made by pupils in Baltimore, Md., under the direction of Miss Irene Dysart.

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COLONIAL COSTUMES designed by Hazel Kenniston of The Cleveland School of Art.

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POSTERS designed by children in the VI, VII and VIII Grades of the Lakewood, Ohio, public schools under the direction of Miss Elizabeth V. Colburn. In addition to the knowledge acquired regarding principles of commercial designing, these children learned of current events that will go into the making of the history they will study in their future High School course. Geography, social and economic conditions, and many other important facts can be studied in connection with each flag as the work progresses.

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PATRIOTISM is, after all, the most valuable thing acquired by Grade children while developing flags and other national emblems by means of paper, scissors, and paste. The next most valuable thing is an understanding of the conditions which have given birth and growth to the Ideals of other peoples, of the ideals themselves, and of their relationship to those of our own country. Through this understanding a fine humanitarian spirit can be cultivated which is a worthy asset towards good citizenship.

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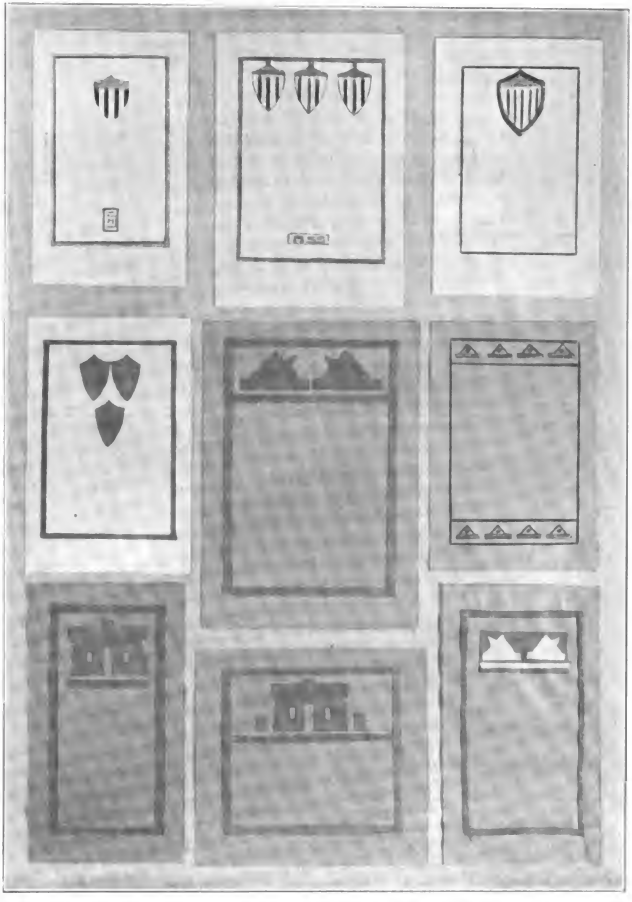

DESIGNS for the covers of patriotic folders containing verse. These were made under the direction of Miss Marie S. Stillman, of the Rhode Island Normal School.

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PATRIOTIC FOLDERS. Very dainty and well designed are the little folders planned for patriotic verse that are shown opposite. These were made under the direction of Miss Marie S. Stillman of the Rhode Island Normal School. The processes of producing were various in kind. The under sheet in some cases carried the pattern in cut paper or crayons and it is visible through shield shaped openings. Cut paper and crayon are also the mediums used on those having the design on the upper sheet. They are excellent examples of correlation between the art and language departments.

DESIGN MOTIVES FROM THE PITCHFORK WEED. Nature never ceases to exercise her bounty in her desire to satisfy to the highest degree any yearning men may have for Beauty. Mr. Royal Bailey Farnum is one who seeks and finds it in the byways as well as upon the highways of his journeyings. The simple weed carefully drawn and studied which is reproduced on page 262 is most beautiful in its delicate line movements and arrangements and would be justified in rearing its head proudly if it could be aware of the charming patterns its grace had suggested. To students in high schools this delightful study of the weeds would prove most valuable for purposes of design and particularly interesting if correlated with the course in botany.

ABSTRACT SPOTS and tracing paper constitute the best device yet invented for developing a sense of consistent movement in decorative design. This device, invented by Denman W. Ross, of Harvard University, has been misunderstood and unused, but it has perennial value. In the hands of a Master like Dr. Ross it produces better results in a shorter time than any other known device,—results not simply on paper, but in the mind of the pupil. The method is to trace one spot, then to experiment in grouping another spot with it, to secure an evident sympathetic movement between them. Other spots are added through experimental placing and tracing until a pleasing unity of elements is achieved. The units may be used in any position as given or reversed. The chief danger lies in allowing too much space, and too many widths of space, between the elements constituting the unit. The unit must be compact, the narrower spaces nearly uniform. In combination the units must be so adjusted to one another that the eye feels their interrelation, their sympathy with one another, their co-operation to make the pattern. *H. T. B.*

SCHOOL ANNUALS. Although it is early in the school year, the art committees of the editorial boards of high school annuals are quickening to the necessity of procuring decorations and illustrations from the pupils of the school that will express their particular talents and activities when the annual appears in June. The reproductions which appear on pages 266 and 267 show the success attained last year by the high school pupils of East Orange, N. J., under the instruction of Miss Clara Stroud. She writes:

"In our High School year book we wanted to express highest ideals with the best art work of the year, but how was the desired result to be obtained?

"As everyone knows, these annual histories are primarily photograph galleries. That fact we must accept. Then what type of art work would be most in keeping with the numerous photographs which occur at frequent intervals throughout the publication? What style of decoration would best lend itself to make the book present a beautiful and attractive whole from cover to cover? From this point of view we attacked the problem of the art work for the 'Syllabus,' as our year book is called.

"Many of the students wanted cartoons but this year we had no clever budding cartoonists. And what could be worse than an attempt at the funny: the only result an awful looking scratch drawing that has nothing in sympathy with the pictures of our splendid boys and girls in their various activities and walks of school life. Previous years startling black and white had been used, a style which bursts in among the photographs and text like a thunderbolt every now and then. We wanted to do something different this year, something beyond the commonplace that

(Continued on page 264)

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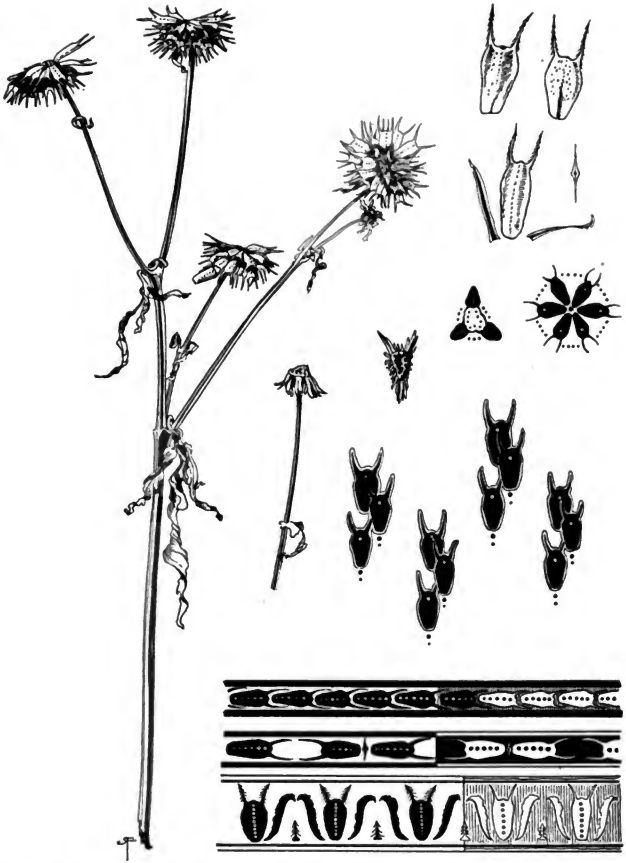

DESIGN MOTIVES from the Pitchfork Weed. Reproduced from a pen and ink drawing by Royal Bailey Farnum, Albany, N. Y.

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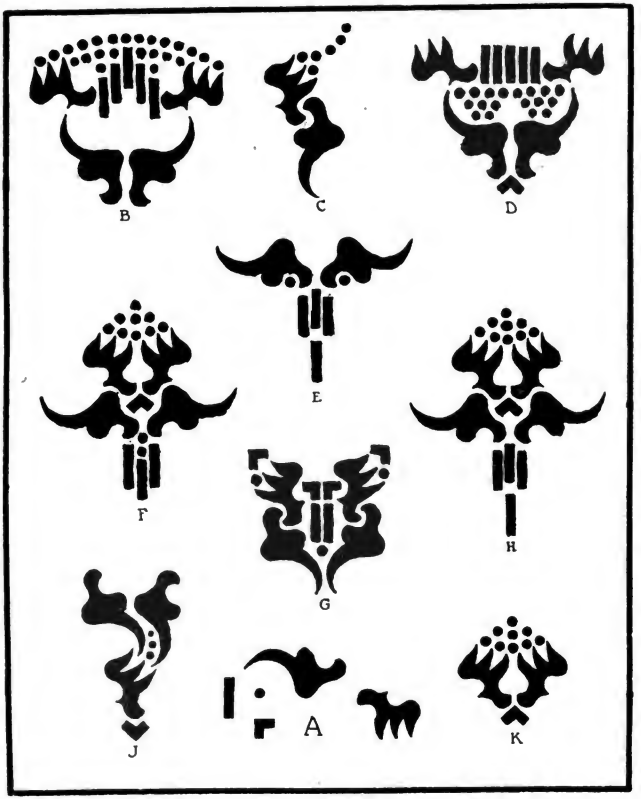

ABSTRACT UNITS OF DESIGN. These units are built from three or more of the five elements given at A. A more valuable exercise for training the mind to create consistent groups of elements, groups displaying in each case a consistent movement of energy, can hardly be imagined. In these examples the movement is upward and outward in B, D, E, F, G, H, and K, bilaterally; in C and J, freely, or controlled by the law of occult balance. The inventor of this most valuable gymnastic exercise for the training of the esthetic sense is Dr. Denman W. Ross, of Harvard University.

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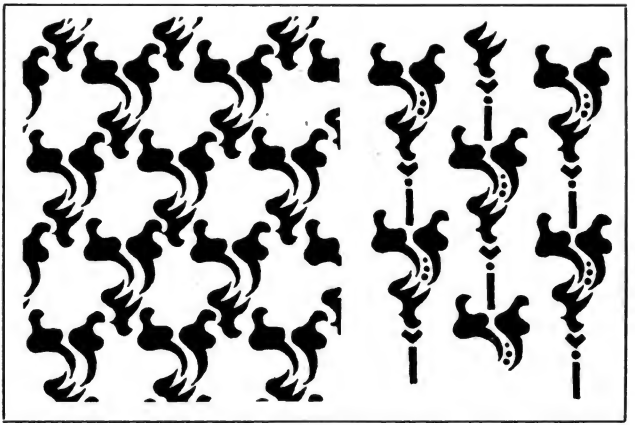

SURFACE PATTERNS DEVELOPED FROM ABSTRACT SPOTS (SEE A, PAGE 263). IN COMBINING UNITS THE PATTERN DEVELOPED BY THE SPACES OF THE BACKGROUND MUST BE KEPT IN MIND. FREQUENTLY A UNIT ENTIRELY SATISFACTORY WHEN SEEN ALONE, MUST BE MODIFIED A GOOD DEAL IN COMBINATION. A PLEASING PATTERN IS MADE UP OF INTERRELATED UNITS, AND CONSEQUENTLY OF INTERRELATED SPACES.

every other High School does—something distinctive!

"Just at this time along came our good friend, THE SCHOOL ARTS MAGAZINE, in which appeared two lovely things worked in grays, one by Cooley, the other by Elmer S. Wise. That decided it. Halftones would be the very thing for us. The grays toned in with the photographs so harmoniously. So it was that we set out to make halftones.

"All the students interested in the Year Book problems competed, each striving to produce something appropriate for that particular department, paying special attention to the spacing of the lettering and endeavoring to have throughout the composition a strong decorative feeling. For the slogan in the art world today is 'Design and Color.' We supplied the values of gray in place of color,

"The full-page drawings we decided should all be of one size; and everything, photographs and all, was mounted, making a gray mat around every cut, thereby securing some degree of unity. Careful attention was given to margins; even to the pages of advertisements which were arranged in orderly fashion.

"The results of our efforts were submitted to an impartial jury, an instructor in an art school, a professional artist, and an art printer. They had not seen the work in process and judged with unbiased opinions. In this way the best work was secured regardless of who did it, so that this history might go into the homes of the students and those interested, not as a lot of unrelated ornamentations, but as a book well planned and thought out step by step—the better type of a publication."

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A SURFACE PATTERN from five abstract spots and three values. By Henry Turner Bailey.

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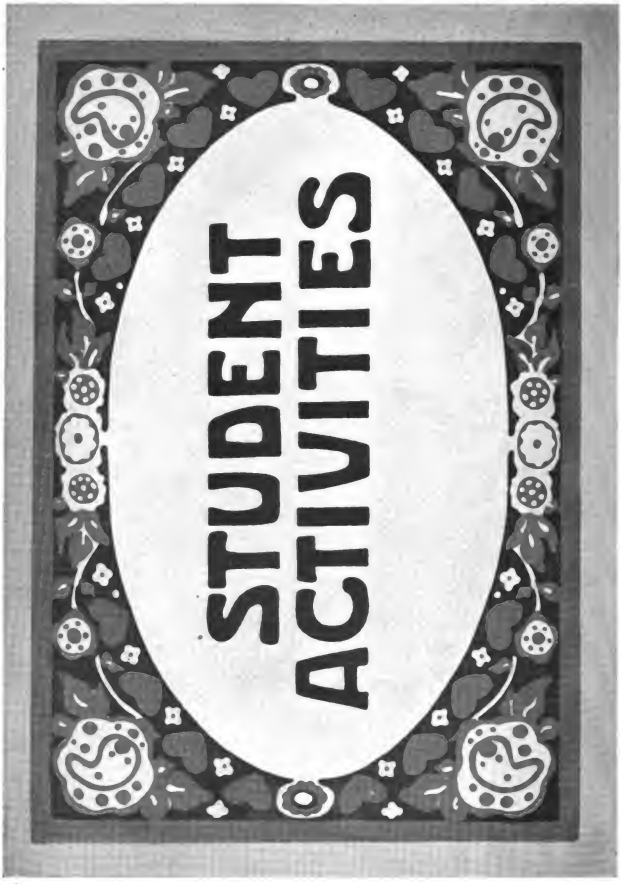

A page from the School Annual printed by the high school pupils at East Orange, N. J., under the direction of Miss Clara Stroud.

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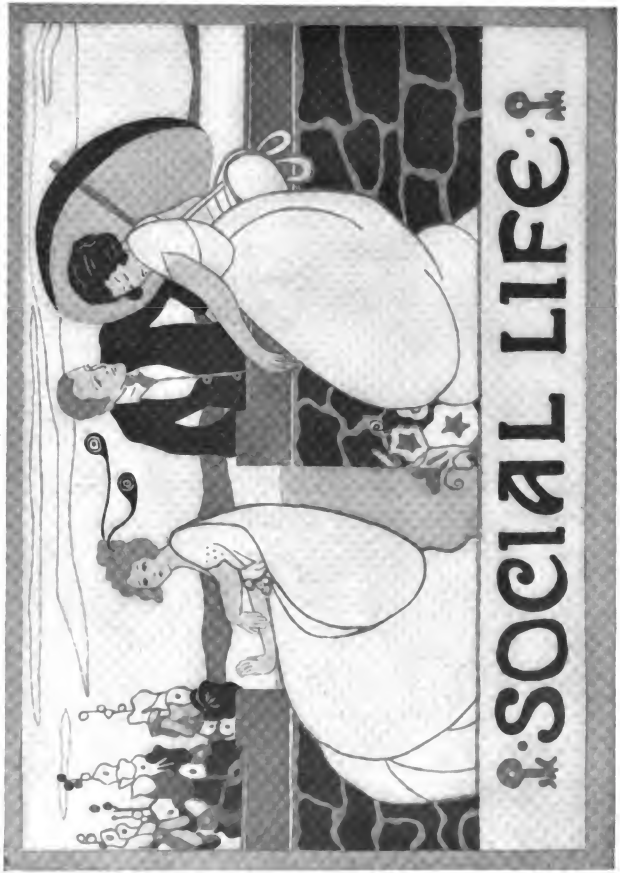

Another page from last year's School Annual published by the high school pupils at East Orange, N. J., under the direction of Miss Clara Stroud.

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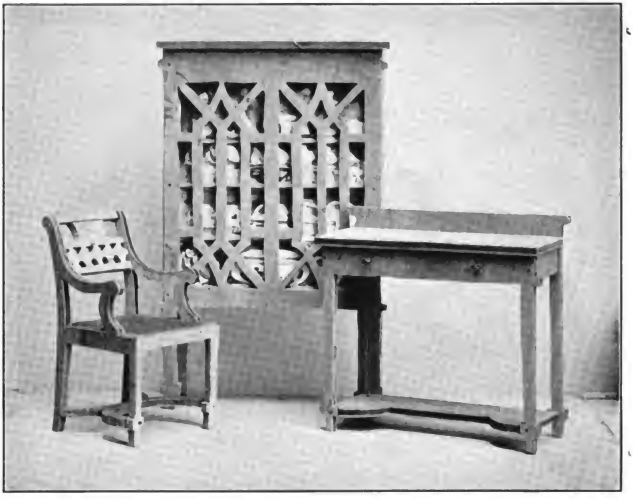

ANOTHER GROUP OF THE CHARMING MINIATURE FURNITURE WORKED OUT BY MISS ELEANOR KNEELAND, BROOKLYN, N. Y.

MINIATURE FURNITURE. A second group of charming pieces of toy furniture designed and executed by Miss Kneeland of Brooklyn, N. Y., is shown on this page and the working drawings on pages 270 and 271. The same enthusiasm and childlike delight that we experienced over the group shown in the December number is being duplicated. The sensation aroused by seeing and handling beautifully designed and well executed toys revives all the pleasurable thrills that we knew as children and we welcome each return as an evidence of our joy in living.

VALENTINES. Imagination and a keen insight into the gifts that would interest little folks distinguishes the valentines of Josephine Laney, of The Cleveland School of Art. Those shown on page 269 have a distinctive charm for young people whose ideas of romance are still in the making but which are very real to them after all.

PAPER CUTTING OF TREE FORMS. Paper and scissors are the earliest tools of expression in the hands of children whether trained to use them with purpose or not. The fact has been used in a purposeful and beautiful way by Miss Cora E. Wood who is a specialist in the training of backward and defective children. The delightful little plant forms shown on page 273 were made under her instruction at the Sharp School, Boston. They were freely cut in folded paper from plant drawings made on the blackboard.

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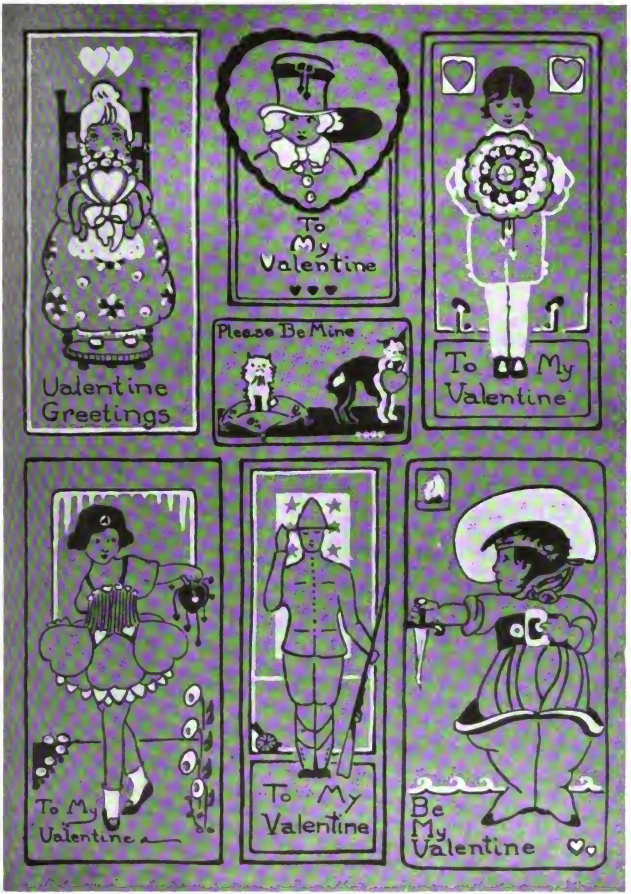

DESIGNS for valentines made by Josephine Laney, of The Cleveland School of Art.

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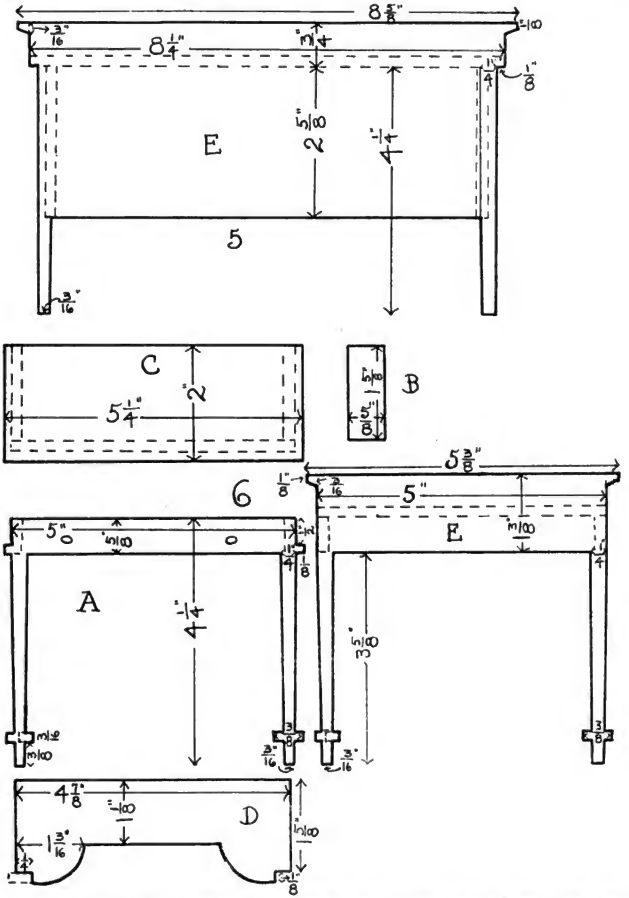

6. SERVING TABLE. 5 pieces. A front, B sides (cut 2), C top, D shelf, E back. Nail and glue together in order A, B, C, D, E. Use small screw eyes for handles on A.

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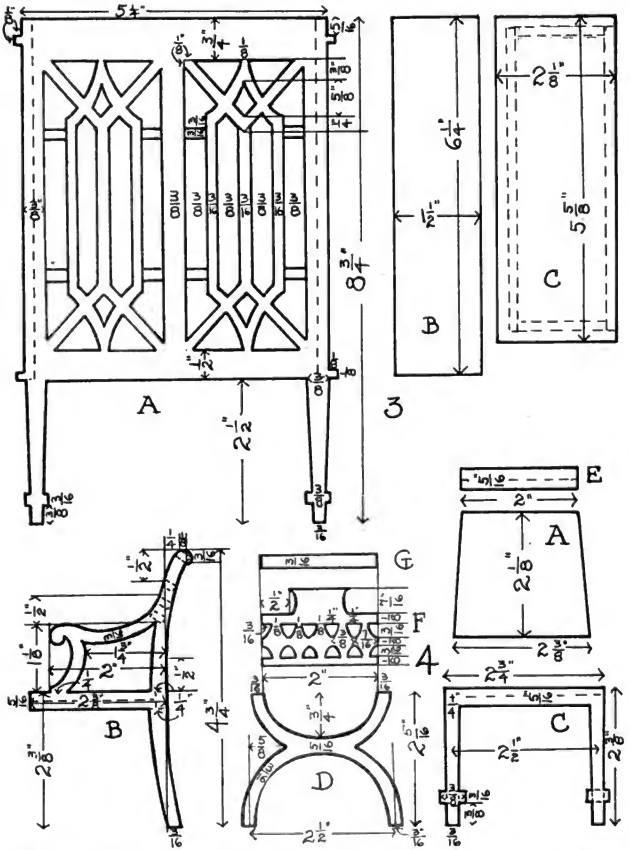

3. CHINA CLOSET. 3 pieces. A Front (No. 1) and Back (No. 2—omit door openings and projections on legs). (Cut 2), B Side (Cut 2), C Top. Paper painted to represent china on shelves may be pasted to back of A No. 1. Nail and glue in order A No. 1, B, A No. 2, C.
4. ARM CHAIR. 7 pieces. A Seat, B Back legs and posts (cut 2), C Front legs, D Brace, E Apron, F Back, G Back. Cover A with paper to represent leather, etc., then nail and glue to B. Put C and D together and nail and glue to A and B. Then add in order E, F, G.

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THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, BIRD LIFE 13.

¶In the upper right corner write the specific subject. For example, ROBIN.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1-38-40, for it might be needed in such *School Topics* as Nature Study or Literature; it is a good example of *Decorative Arrangement*, and it is a good *Color Study*.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics
2 Illustration
3 Transportation
4 Object Drawing
5 Photography
6 Landscape
7 Picture Study
8 History of Art
9 Natural Forces
10 Plant Life
11 Fish Life
12 Insect Life
13 Bird Life
14 Animal Life
15 Human Figure
16 Sand Tables
17 Clay Work
18 Paper Work
19 Weaving
20 Sewing
21 Costume
22 Embroidery
23 Lace Work
24 Stencil Work
25 Block Printing
26 Basketry
27 Leather Work
28 Geometric Drawing
29 Working Drawing
30 Woodwork
31 Metal Work
32 Machinery
33 Interior Decoration
34 Architecture
35 Borders
36 Surface Designs
37 Rosettes, Florettes
38 Decorative Arrangement
39 Principles of Beauty
40 Color Study
41 Symbolism
42 Lettering
43 Advertising
44 Holiday Projects
45 Calendars
46 Cover Design
47 Poster Design
48 Bookplates
49 Printing
50 Bookbinding

Advertising....43
Animal Life....14
Architecture....34
Basketry....26
Bird Life....13
Block Printing....25
Bookplates....48
Bookbinding....50
Borders....35
Calendars....45
Clay Work....17
Color Study....40
Costume....21
Cover Design....46
Decorative Arrangement 38
Embroidery....22
Fish Life....11
Geometric Drawing....28
History of Art....8
Holiday Projects....44
Human Figure....15
Illustration....2
Insect Life....12
Interior Decoration....33
Lace Work....23
Landscape....6
Leather Work....27
Lettering....42
Machinery....32
Metal Work....31
Natural Forces....9
Object Drawing....4
Paper Work....18
Photography....5
Picture Study....7
Plant life....10
Poster Design....47
Principles of Beauty....39
Printing....49
Rosettes and Florettes....37
Sand Table Work....16
School Topics....1
Sewing....20
Stencil Work....24
Surface Patterns....36
Symbolism....41
Transportation....3
Weaving....19
Woodwork....30
Working Drawing....29

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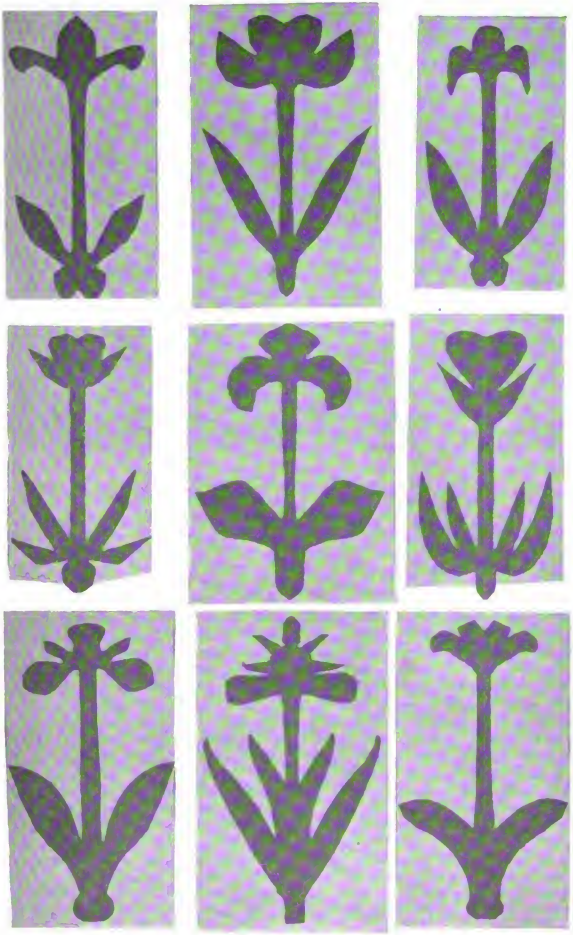

CUT PAPER WORK done by children in the Sharp School, Boston, under the direction of Miss Cora E. Wood.

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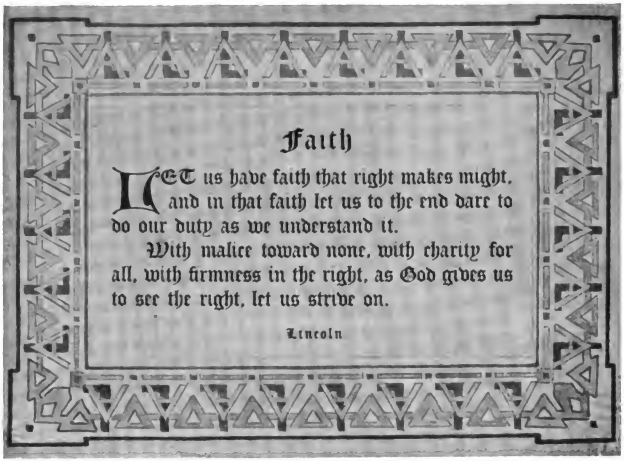

Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased from The Davis Press, 25 Foster Street, Worcester, Mass.

HOW TO STUDY ARCHITECTURE* by Charles Henry Caffin, published by Dodd, Mead & Co. As an Art that achieves perfect co-ordination between the needs and ideals of life, Architecture furnishes the subject for Mr. Caffin's instructive and interesting volume. It treats of origins and growth of architecture out of needful and practical building and of its æsthetic evolution side by side with the development of its mechanics and methods. The mutual influences and interdependence are clearly demonstrated in the text and by more than two hundred well selected illustrations. To quote from the preliminary considerations: "We... regard a work of architecture as an organic growth, rooted in the plan, springing up in accordance with constructive principles."

From the chapter on "Primitive Structures" onwards, architecture is interpreted as the progressive product of successive civilizations incorporating into each development the racial characteristics of the builders, the local conditions, the materials and mechanics of the place and time, and above all the human desire, whether instinctive or deliberate, to dignify labor by revealing the *spirit* which compels and controls it in so far as it can be revealed by the artistry of man in handling nature's materials.

To teachers and students the cohesion shown between art principles and their historical manifestations has particular value, and to readers generally the subject and its treatment provides the appeal of romance as well as instruction and an opportunity to develop critical appreciation. The concluding chapter "The Modern Situation" encourages a closer

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observation and a more discerning judgment as to whether our modern architecture is an adequate expression of our defined and declared democratic ideals. Knowledge of the contents of this volume will aid in forming an opinion in this matter and stimulate an attempt to more closely identify the practical needs of life with the evidences of beauty that should be found in their external aspects.

JEWELRY MAKING AND DESIGN* published by the Metal Crafts Publishing Co. of Providence, R. I., treats of Jewelry from both the æsthetic and practical viewpoints. The authors are the well known artist craftsmen, Augustus F. Rose and Antonio Cirino. The book itself radiates artistic refinement. It is beautifully put together and contains many splendid colored plates and over 600 illustrations. It is bound in art buckram and printed in good type on the best coated paper. The contents justify the thought and expense given to the binding. It is seldom that we find a treatise on jewelry which unites the art o' designing with that of craftsmanship so completely and satisfactorily. Its fifty-four chapters give exact information as to the metals and gems used in making jewelry, detailed instruction as to the processes involved in changing the precious products of Mother Earth into ornaments of beauty and value, and definite principles by which the intricate and delicate patterns used in jewelry and stone-setting may be designed from the suggestions that are offered by generous Nature. The evolution of jewelry design is stated in simple language, singularly free from technical terms, and the illustrations of the development of pattern from bird, animal, marine, and insect life show logical progression from the natural sources to the finished results. The many drawings from Nature's forms provide convincing proof that they can and do supply inexhaustible suggestions for ideas that may properly be expressed in jewelry. Treatment of the material during the processes involved in working out the design is discussed simply and directly. The hundreds of finished pieces of jewelry illustrated in the book are simple but are characterized by a mastery of design principles which give to them artistic distinction. This volume will help vitalize the appreciation and quicken the understanding, and it deserves a welcome at the hands of all interested in the subject. *Our postpaid price* $5.00.

MANUAL TRAINING TEACHERS will be interested in a group of books recently published by the Manual Arts Press. The author, Mr. Ira S. Griffiths, is chairman of the Manual Arts department of the University of Wisconsin. (1) *Projects for Beginning Woodwork and Mechanical Drawing* presents the subject matter of woodwork in a systematic manner. The working drawings of the projects have been planned with particular reference to the gradual introduction of the conventions of mechanical drawing. In selecting projects the aim has been to provide successful rather than unique problems and the exceptional quality of those chosen proves the worth of the purpose. (2) *Furniture Making—Advanced Projects in Woodwork* is planned to meet the needs of the high school classes in woodworking and presupposes familiarity with elementary processes and tools. The drawings are complete as to general dimensions but are arranged to encourage students to appreciate possible modifications in structure as well as to design suitable decorative ornament. The technical limitations of hand tools and the regular equipment of machinery usually found in high schools are taken into consideration and problems involving the commercial practices that violate good construction are not included. Quality in design as well as sound structural principles distinguish the projects. (3) *Woodwork for Secondary Schools* as a text book has more than a technical value to secondary school pupils. It is informative along lines that will increase understanding of the materials, tools, and processes involved in woodworking and strengthen appreciation of the art that may be incorporated into the craft. The following chapter heads will give some idea of the scope and kind of the contents: Common Woods, Tools and Processes; Woodworking Machines; Joinery; Wood Turning, Inlaying and Wood Carving; Wood Furnishing; Furniture Construction; Pattern Making. These books should prove invaluable to all manual training teachers for the information contained, the suggestions offered, and for logical assistance in the working out of courses of study. *Our price postpaid*, for the first mentioned is 75c., for the second, 75c. for the last mentioned, $1.75.

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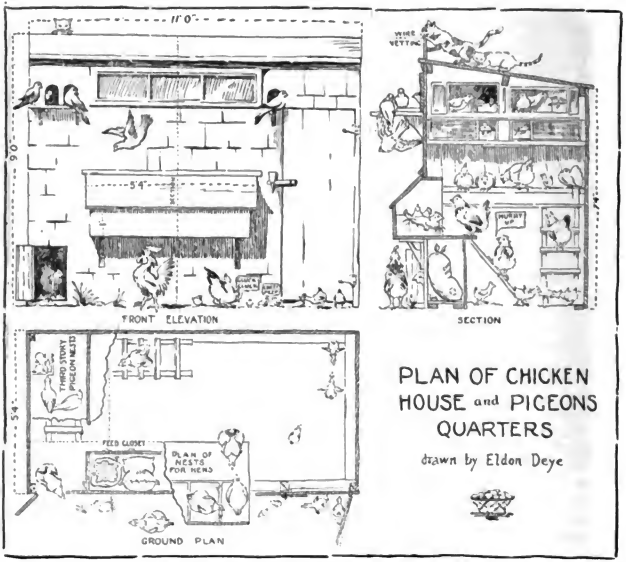

A CHICKEN COOP AND DOVE COTE MADE BY PUPILS IN THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS, BERKELEY, CALIF., UNDER THE DIRECTION OF MR. F. H. MEYER.

EDITORIAL NOTES

LATEST ADDITION TO THE ART SCHOOL. The school notes of the California School of Arts and Crafts, published in the tenth anniversary number of the school magazine, included a "write up" of the latest addition to the art school which is illustrated on this page. The writer says "It started to be an aviary but the present unsettled state of national affairs, coupled with the pressure brought to bear upon all good citizens to contribute their share toward feeding the nation (or several of them in fact) resulted in the transformation of the aviary into a hennery and dovecote." This illustration affords an evidence of the school's attempt to assist in national preparedness besides, as the writer humorously explains, adding another object to the school collection of material suitable for perspective sketching, nature and life study, and especially action sketches seeing that they are now supplied with "Chickens on the run and pigeons on the wing." It is also expected that intensive study of the inhabitants of the coop and cote may have a lasting influence on applied design.

A TIMELY PUBLICATION has recently been issued by the Free Public Library of Newark, New Jersey. At present when patriotism is foremost in the minds of every-

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body this library has prepared a little pamphlet of fifteen pages for distribution primarily among the foreign-born citizens of Newark. It is entitled "The Star-Spangled Banner" and contains complete information about our national anthem. The information is given under six headings: How and When the Poem was Written; The Story of the Banner about which it was Written; A Short Story of Key's Life; Notes on War Music and National Songs; The Star-Spangled Banner, the Poem; Notes for Use in Teaching the Poem to Children or to Foreign-born Americans. The idea of having all this material available in a compact form under one cover is a new one and shows how wide-awake the Newark Library is to every opportunity to help its citizens.

THE DELGADO MUSEUM of New Orleans, Louisiana, recently held an exhibition of the works of James McNeill Whistler. A Whistler exhibition has always more than local interest. This one had also the elements of surprise on account of size and importance, and also that it was not generally known to be in the ownership of a connoiseur and collector of the South, so quietly and unostentatiously has this gallery of the master's works been accumulated. There were shown twelve etchings, two drawings, seventy-nine lithographs, and seven paintings. Some among the paintings have never previously been publicly shown. The illusive, delicate quality of this most personal of American masters was illustrated anew in this remarkable exhibition. Mr. Hunt Henderson, the owner, is fortunate in being able to confer so much pleasure on others as he has done on this occasion by generously sharing his possession with the public.

OTHER RECENT EXHIBITIONS have been called to the attention of the Editor of THE SCHOOL ARTS MAGAZINE through notices which have sifted into the office. Among them are the following: In Los Angeles, Mr. Eben F. Comins, formerly the Director of the New School of Design, Boston, Mass., well known at home and abroad as a portrait painter, held his first California exhibition, showing portraits and landscapes. In New York City, The Art Alliance of America has had an exhibition of work by the Master Craftsmen of the United States. In Evanston, Illinois, the Woman's Club has had an exhibition of paintings of Miss Stella Skinner, of Northwestern University, in conjunction with a symposium on "Appropriate Dress."

ART IS SERVING THE NATION in many ways in these days. Under the direction of Douglas Donaldson the pupils of the Manual Arts High School of Los Angeles are keeping up to the minute in their applied arts problems. With 112 of their own students enrolled for Liberty's fight they have turned toward the necessary production of entertaining games for the men at the front. A novel checkerboard which folds and is enclosed in an artistic waterproof wallet is one of the ideas for which Mr. Donaldson deserves much credit.

BEGINNERS IN POTTERY having no equipment will be interested in these quotations from a letter of Mr. R. H. Jenkins, Director of The Humboldt State Normal School, Arcata, Cal.: "Clay is very plentiful around here, and though I had no equipment it seemed a pity to let such good material go to waste. With a class of twent-five normal girls I started in. We went out to a bank along an old creek bed, and though the winter rains were then falling, so that we were nearly mired down, we dug out our clay. We had absolutely no equipment so were put to primitive methods. The weather was so moist we were forced to dig very carefully into the bed of clay to find pure material. This the girls took and worked up into presentable modeling clay. It was an interesting study, both in human nature and in materials. I doubt if ever a class of mine, working under normal pottery methods, will get any more out of the subject than that class did. To see a daintily dressed girl go after that sticky mass of clay with spirit and interest was indeed a pleasure. We studied and worked out individual ideas, cutting our patterns and working them to these forms. We got an old hot water tank, with a hack saw cut it in two, packed our dry pieces into it, placed our tank in a convenient place out-of-doors, on a dry day, filled up the end with clay, and started a slow fire over it. For decoration and glazing we used ordinary oil paints rubbed into the burned ware, and shellac and varnish for glazing. The whole was an experiment in primitive methods and life, yet we felt it was worth while."

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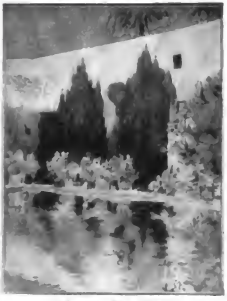
Class 1—First Prize



Class 2—First Prize

Class 1—Second Prize

Class 2—Second Prize

Class 1—Third Prize

Class 2—Third Prize

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THE WHATMAN DRAWING CONTEST. We print below the names of the prize-winners and of those whose work received Honorable Mention in the recent WHATMAN Drawing Contest. This Contest was arranged and carried through by H. Reeve Angel & Co., Inc., 120 Liberty St., New York City, the sole representatives in this country for the manufacturers of the famous WHATMAN Drawing Papers. Readers of the SCHOOL ARTS MAGAZINE are all familiar with WHATMAN Paper and with the WHATMAN advertisements which appear monthly in our pages.

The number of entries received in the WHATMAN Contest exceeded the expectations of its sponsors, practically every state in the Union being represented and the work as a whole being of a very high order.

An exhibition of a representative selection of the drawings was held during the week of Nov. 19th at the Art Students' League of New York, where hanging space was provided in the Members' Room by the courtesy of the Trustees.

Reproductions of winning drawings are here shown.

AWARDS

CLASS 1—POSTER DESIGNS

First Prize—$100, Mary R. Cornwell, 105 Leonia Avenue, Leonia, N. J.

Second Prize—$50, Leroy H. Appleton, 525 West 146th Street, New York, N. Y.,

Third Prize—$25, Antonin Hess, 1152 West 18th Street, Chicago, Ill.

Honorable Mention: Martin A. Lewandowski 4920 Parkside Ave., Philadelphia, Pa.; Ignatius Sahula, 1255 South 40th Court, Chicago, Ill.; Glenn M. Pierce, 115 East 34th Street, New York, N. Y.; A. Mildred Boyle, 62 Clifton Place, Brooklyn, N. Y.

CLASS 2—WATER COLOR AND WASH DRAWINGS

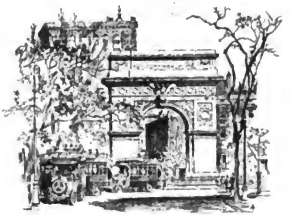
First Prize—$100, W. F. McCaughey, Jr, Room 430, 220 Michigan Avenue, Chicago, Ill.

Second Prize—$50, Thora B. Wilberforce, 83 Seventh Avenue, Brookly, N. Y.

Third Prize—$25, Hendrik Van Ingen, 346 Cutler Building, Rochester, N. Y.

Honorable Mention: Edmond S. Campbell, 36 East Center Street, Park Ridge, Ill.; J. Wm. Cromwell, Jr., 619 Springfield Avenue, Summit, N. J.; Caroline Miller Parker, Charles River, Mass.

Class 3—First Prize



Class 3—Second Prize

Class 3—Third Prize

CLASS 3—PEN AND INK DRAWINGS

First Prize—$100, Mrs. F. Liley-Young, 3 Highland Street, Roxbury, Mass.

Second Prize—$50, Robert Ball, 316 Haven Avenue, New York, N. Y.

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Third Prize—$25, Margaret M. Carlson, Box 563, Elmwood, Newport News, Va.

Honorable Mention: Carl Stephen Junge, 330 Pease Street Court, Oak Park, Ill.; Emily H. Butterfield, 1113 David Whitney Bldg., Detroit, Mich.; Marjorie S. Collins, 143 East 21st Street, New York, N. Y.

SPECIAL PRIZE—$50

Martin A. Lewandowski, 4920 Parkside Avenue, Philadelphia, Pa.

Judges: Mr. Frank Alvah Parsons, Head of the New York School of Fine and Applied Arts, Art Critic, and Author; Mr. Thomas Fogarty, the Well-Known Pen and Ink Illustrator; Mr. Guy Pène Du Bois, Editor of Arts and Decorations, and Art Critic; Mr. W. H. deB. Nelson, Editor, International Studio; Mr. Ben S. Nash, Art Director of Frank Seaman Incorporated.

MISS ADA BECKWITH'S illustrated article on the development of designs from textiles under the stimulation of primitive pattern which was promised for this number (continued from January) has been unavoidably omitted. It will appear in the March issue instead.

THE ALBERT TEACHERS' AGENCY of Chicago, which for the past fifteen years has been doing business at 623 S. Wabash Ave., has moved its quarters to the New Kimball Building, 25 E. Jackson Boulevard. The constant increase in the business of the Agency has made this removal necessary. The Agency's new pamphlet, "Teaching as a Business", contains interesting chapters on salaries as affected by the war, and much information of value to teachers and others engaged in Educational work. Sent free to any address.

To bring its business nearer to many of its clients the Agency has established branch offices at 437 Fifth Avenue, New York City, under the management of S. A. MacKenzie; Spokane, Washington, C. R. Harmeson, Manager; and Denver, Colorado, John Girdler, Manager. These places have been chosen because they are large centers of population in which there are many good schools. The men at the head of these Agencies have had successful experience in the educational field and are believed to possess aptitude for Agency work.

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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Published by THE DAVIS PRESS, INC.
25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 37 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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SPATTER WORK DRAWING BY NEW METHOD

A LANDSCAPE EXECUTED IN SPATTER WORK BY PEDRO J. LEMOS. IMAGINE CUTTING OUT PAPER MASKS FOR ALL THE OPENINGS IN THIS DRAWING, ACCORDING TO THE OLD METHOD.

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 7 ▪▪▪ MARCH, 1918

The Last Word in Spatter Work

PEDRO J. LEMOS

Stanford University, Palo Alto, California.

THE use of spatter work by illustrators has been that of a short cut toward securing tone and contrast in pen drawings. Spatter work dates back from the time that some ingenious pioneer of home decoration invented the possibility of using an accident purposely. By accident a brush full of ink in collision with an edge was found to spatter ink. By covering a card with pressed flowers, ferns, and leaves, and cut out letters this accident was repeated, and behold soon nearly every home was producing spatter-embellished "Home Sweet Home" and "Welcome" cards while you waited.

With the discovery of photo-engraving and the demand for pen drawings for newspapers, the artist often had but limited time within which to cover large background spaces. Many ways were developed to meet this need, among which were Ross boards, scrap boards, printed background tints, etc., but the most serviceable was the spatter work. This caused a revival of spatter work, and so interested was the artist to the possibilities and response of spatter work to illustration that for a time it seemed that pen technique would become lost in "spatter work fog."

However, it has survived abuse and is still employed very generally in commercial art work as well as illustration, giving pleasing results, printing well on rough or fine paper. Many have been the arguments as to the best way to produce spatter work, and which brush and which ink and which way are still much mooted questions. The simplest methods are shown in these two drawings.

For protecting the parts of the drawing from spatter, artists are most familiar with the paper masks or templets which are pinned down or held in place by weights. Such a method is good for large simple spaces, but where small parts and a number of values are desired there is a method very much better. About fifteen years ago it became evident from the excellent spatter work appearing in print that someone had discovered a method for "masking" intricate parts of spatter work drawings. Art departments all over the country were the scene of artistic heads focused over these results, advancing a hundred and one ways of how "it must have been done."

The drawing should be first outlined definitely with a soft pencil, even to the outlining of high lights, values, and

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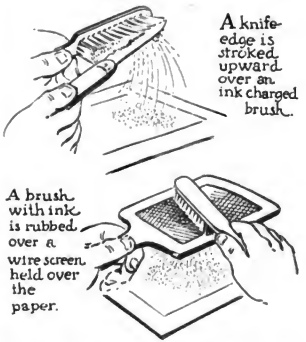
details. The whitest parts should then be covered with the masking solution which is made by mixing powdered gum arabic with water until it becomes as thick as mucilage. To this is added a little blue water (not dyes) so that the solution will be visible when placed on paper. After having covered the whitest parts and borders of the drawing, the solution should be permitted to dry. *Water-proof* drawing ink is then placed on a brush and spattered as illustrated, until the tone next to the high light is secured. The gum arabic solution is then used to cover up all sections of the next values and the spattering continued, various layers of solutions being used for each succeeding tone until the subject is completed. After the whole drawing has received all its "layers" of spatter it is then dried and placed under running water which develops it, carrying the gum arabic away with whatever ink has fallen upon it. The solution should be used carefully, for if any space is incorrectly covered, no amount of washing out will prevent it from showing in the completed results. If small parts are missing in the final appearance of the drawing, a few hand-made spatter dots may be placed in with a pen.

When spattering a tone it is safer to have it appear a little lighter in value than it is wanted, for it will be found that all the tones will appear stronger when the drawing is finally developed. This is because there is but little contrast, all the white or light parts being temporarily covered with spatter.

The brush used for spatter should not contain too much ink or too little. The pencil lines should all be carefully



erased with a soft eraser when the paper is absolutely dry. A little practice and determination will eliminate any difficulties and add another "wrinkle" to the art teacher's means of artistic expression.

White ink may be used for spattering over dark brushwork. This will gray or subdue the black to pleasing tones. In fact, a good method of doing spatter work is to ink in the blackest parts with a brush, and after all other tones have been spattered in, to use white ink spattered on the brushed parts. This saves time as it is the blackest parts of spatter work that require the longest time to be covered.

White ink at all times should be absolutely white when it dries. By adding a little blue to the white it will assist it to photograph white when it is in the engraver's hands. Otherwise there may be no white visible in the completed print and the artist and the engraver are likely to be the only blue visible.

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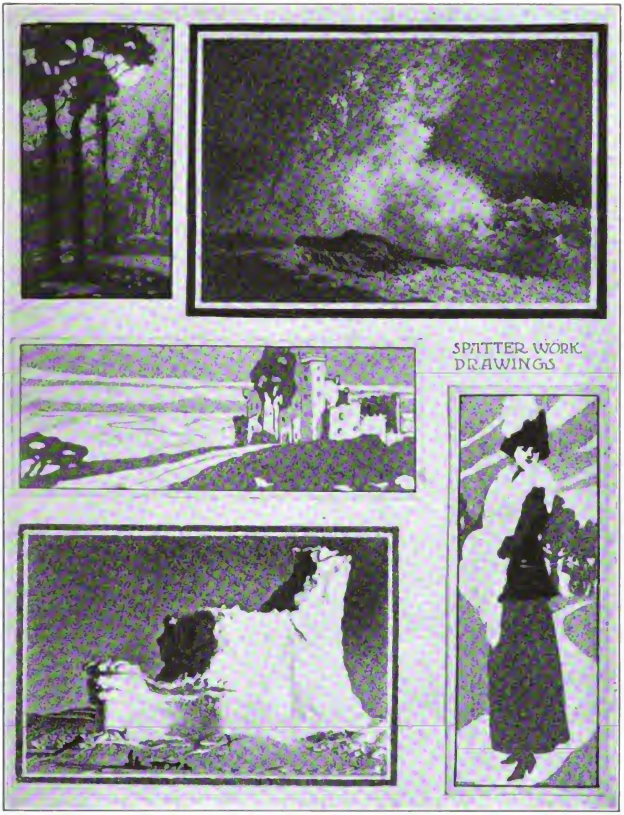

A PAGE OF SPATTER WORK DRAWINGS. MADE BY STUDENTS AND EACH DRAWING IS THE FIRST ATTEMPT. WORK DONE ON THE PACIFIC COAST UNDER THE DIRECTION OF PEDRO J. LEMOS WHO PASSES ON THE FORMULA IN THE HOPE THAT TEACHERS EVERYWHERE WILL IMPART THE KNOWLEDGE GENEROUSLY IN THEIR ZONE.

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ORIGINAL DESIGNS showing the influence of Primitive American Art. These interpretations of Nature's forms in terms of pattern have all the vigor and movement possessed by the primitive pattern which influenced them. They were designed and executed by Ada B. Beckwith, Assistant Supervisor of Art, Cleveland, Ohio.

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Primitive Art and Its Relation to the Teaching of Design

ADA B. BECKWITH

Assistant Supervisor of Applied Art, Cleveland, Ohio

II*

THE teacher of design will find examples and illustrations of Primitive American Art an immediate source of inspiration for students, but a discreet use of any such reference material must be made by determining, if possible, the art principles underlying the different motifs, presenting the principle as the basis of the lesson and showing illustrations relevant to it. Decorated pottery, ribbons, silk, and cotton fabrics have been executed with designs directly copied from objects of an early origin and have no relation to the æsthetic standards of to-day which demand a certain refinement as well as character of invention. Designs copied from sacrificial stones and burial robes of long ago have no place in our modern life, but, if American designers can get the spirit of the early art and create similar interpretations, they will do a great deal toward the furtherance of a true American art by bringing to it greater freedom and individuality of expression.

Let us instruct our students so that they will be able to select a pattern of worth, reason out its making, and create a design on a similar basis with different invention, thereby gaining in the power to reason and enriching their vocabulary of motifs, as it were. All are born with a certain amount of inventive ingenuity which will be strengthened through the assimilation of influences from such outside sources as Persian, Coptic, Austrian, Mexican, Peruvian, Mayan, or Indian Art.

On his emergence from the brute state man possessed the faculty for symbol making which has developed, changed, and grown into modern pictorial art. If we can now go back to symbol making and teach design with that as a foundation the results thus gained will be individual, at least, and should evolve into something fine and lasting. Savages made symbols without recognizing them as such, but civilized people must know what constitutes one before being able to draw it. For our purpose we may consider that anything analyzed, consciously or unconsciously, into its essential parts and expressed more or less geometrically is a symbol. The figures found in Primitive American Art are symbols of the creatures, growing things, and objects involved in their religion and surrounding them in their everyday life. The hieroglyphs of the Mayans may some time be successfully solved and interpreted as to their meaning but will probably remain obscure as to the significance of their construction. Again and again the Peruvians pictured fish, cats, pumas, birds, and grotesque men and gods. A study of the methods of simplifying used by the Primitives will reveal many ways in which objects within the experience of our students

*Article I appeared in the January number of the SCHOOL ARTS MAGAZINE.

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TO EACH CIVILIZATION belongs the duty of devising Symbols which will interpret its own period in history. Study of primitive art supplies a standard by which we may measure depletion of power or decadence of inventiveness because of the elemental force primitive designs possess—a desirable quality in all pattern. A, B, C, D, E, designs worked out symbolically. F, G, H, I, J, designs evolved from some of primitive origin.

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may be interpreted as symbolic designs. A little imagination will show the possibilities in one figure or in a combination of elements, but back of it all must be the idea of dark and light distribution.

The results of the artistic efforts of our American predecessors are of two kinds: those worked out in mass and others in line, the former apparently through feeling, the latter by reason. Not many years have passed since the floors of our homes were covered with tightly nailed carpets, the bug-a-boo of the mover, the contempt of the hygienist, and the despair of the artist, but at last through the efforts of interior decorators and home economic societies rugs have come to take their place. A carpet made up of fragments of material cannot compare with a rug which is a unit with a center, designed as such, surrounded by a border or series of borders involving lines and line designs. A rug is just one illustration of a complete thing. The printed page involves masses of printed and plain spaces with border lines drawn or implied and often a bit of line decoration. A consideration of lines and masses is necessary in the designing of a lamp shade, a bag, a jewelled pin, a carved lamp, so in order to help our students to an understanding of design we must teach the theory of line as well as principles of mass.

The border patterns of Mexican and Central American ruins are examples of pure line harmonies or line rhythms. (The lunch room of the Museum of Natural History in New York is decorated by straight line border motifs taken from the ruins of Mitla in Southern Mexico.) Teach the subject of line harmony with its repetition of similar elements; insist on the student working out the problem for himself in dark and light and then show him historic examples for emulation. Continuous line rhythms can be dealt with in the same way, using not only lines as found on the building decorations but the many really beautiful figures painted and incised on the pottery of various regions. The pottery found in the ancient pueblos of Arizona and New Mexico show many beautiful rhythms as well as symbols of quaint character. The Mexicans frequently used shells as motifs for design, taking advantage of the natural rhythm of the shell as the basis for treatment. Many common shells handled in the same simple manner as these are excellent for the teaching of rhythm.

The Primitive Americans seemed to have had a keen eye for balance, preferring the occult to actual symmetry. Very rarely is a design of a bi-symmetric character for often its very nature will prevent it, or one side though balanced with the other will be differently interpreted. They seemed on every hand to introduce some element of informality into a design which would otherwise be too stiff for beauty, and then again bringing into a pattern of several figures some touch of formal art. The Chinese took advantage of this in their rugs in which have been woven, among flower pots and blossoming plants, straight line characters, as did also the Japanese who embellished their prints with mysterious letters. These line motifs may be taught through line balance, many examples of which may be found in early American art and which are excellent for reference.

It is hardly believable that the people of so early a civilization could have produced the masterly compositions which are found painted and carved on the ruined walls of temples. In the

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SUGGESTIONS FOR THE DECORATION of pottery bowls and beads taken from the work of ancient Peruvians and Mexicans. As Moderns use the same materials provided by Nature that the Primitives did to produce Basketry, Pottery, and Metal Work, study of the early patterns of these useful Crafts should help in the development of modern utensils so that they too may be beautiful as well as useful.

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matter of space filling and space division or proportion they were unsurpassed by the early people of other continents.

From the kingdom of the Incas comes pottery of all kinds, sizes, color, and decoration, varying with the locality in which it was made and the time of its building. To begin to describe them would take pages of print and great forbearance on the part of the reader.

Suffice it to say that among them are enough different shapes to supply your students with ideas for weeks. Many of the round and pointed-bottom jars would have to be adapted to stand on a library table or mantel shelf which is a long distance from the sand of the desert. Beginners in pottery show little hesitancy in the designing of the form of the bowl when given an idea of what to do, but lose their confidence when it comes to the ornament for it. Among illustrations of Peruvian ware may often be found jars of the same shape but with decoration according to various schemes—different border arrangements with different patterns within their limits. As many of these are incised they are directly applicable to use in the schoolroom and are most helpful in opening the eyes of youthful potters to the potentialities of the craft. What mystery and romance lurks in the woman's workbasket buried with its owner, no one knows how many centuries ago, and unearthed in the same condition in which she last used it with its bits of colored yarns, fragments of embroidery, with now and then a doll, and frequently needles decorated with pottery whorls around which the thread was wound to prevent slipping. These whorls are always beautifully incised or colored and make exceedingly attractive beads, such as are now being modeled by high school classes. Illustrations of these are found wherever there are pictures of either pottery or textiles.

There is an old Buddhist proverb which says, "Only because of having died does one enter into life." This certainly seems true with the paintings of the masters and why may it not be true with ornament? Can we not let this early art enter into the design of today, giving it thereby a strength and life it would otherwise not have had?

WHO WORSHIPS ART WITH LITTLE SKILL TO DRAW,
MAY ALSO SERVE, IF IN HIS HEART
HE WORSHIPS ORDER—THAT IS NATURE'S LAW
SUPREME IN ART!

E. G. Shanks.

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"A CHAMPAGNE FAIR." ONE OF THE SCENES FROM "A PAGEANT OF TRADE" GIVEN BY THE HIGH SCHOOL OF COMMERCE, CLEVELAND, OHIO, UNDER THE DIRECTION OF MISS JEAN CORSER.

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A School Pageant

JEAN CORSER

High School of Commerce, Cleveland, Ohio.

II*

IN "A Pageant of Trade," produced by the High School of Commerce in Cleveland in 1915, the background curtain was used in all the scenes. The subject of the design, a composite modern city sky-line, was of course not in a realistic sense a correct background for any of the historical scenes, and therefore served in the spirit of prophecy for which it was intended. The flat decorative treatment of the design made it correct, from an art standpoint, in combination with the costumes of other periods.

This curtain measured forty-five by twenty-five feet. In a moderately sized schoolroom the painting of such an area would seem to be a difficult undertaking, but this one was managed very simply. The design was carefully drawn to inch scale and divided into squares that would represent feet upon the canvas. A rough framework was erected in one of the art rooms, on which the canvas was stretched for painting. The cloth was sewed so that the curtain might be painted in four parts and put together when finished. With the aid of a stepladder and a chalked card the design was thrown up to correct size on the canvas. The fabric was unbleached muslin of a soft and absorbent texture dyed a color between copper and pale red-violet. This color pervaded the whole curtain, as it was not entirely covered anywhere with paint. The opaque paint used in the definitely outlined parts of the design was fresco color mixed with housepainter's glue size and applied in broken color with a tapestry technique, with spaces of the color of the muslin left between brush strokes. The mist in the lower part of the canvas was cold dye applied with a garden insect spray and made semi-opaque in places by adding a little of the fresco color. The sky was turquoise blue with touches of grey-violet to qualify it. The buildings were touched with pale rose and gold sunshine, with violet-blue in the windows. The outer edges of the design were obliterated in the violet mist.

Children of all grades were employed in the painting, as the process was easy for even the younger boys and girls. To use as many children as possible was a part of the general scheme, and the art work adapted itself to many degrees of skill.

When the work on the costumes was in progress the art rooms were picturesque work shops. A multitude of garments hung about in different stages of completion, some drying from a dye bath, others with partly finished stencilled and painted stripes and borders. For the sewing on the costumes a committee of students was appointed to supervise the work of helpers who were allowed to use their study hours for the purpose. There is no domestic art work in the school, so the sewing was done under the direction

*The first article appeared in the February issue.

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"JOSEPH'S COUNCIL HALL." A SCENE IN THE EGYPTIAN EPISODE OF "A PAGEANT OF TRADE" GIVEN BY THE HIGH SCHOOL OF COMMERCE, CLEVELAND, OHIO.

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of the art teachers. Two sewing machines were allowed by the finance committee and were kept steadily busy for several weeks.

The general plan for the color of the costumes was made in the form of a chart for each episode. The red-violet tone of the curtain must be considered an element in each different scene and yet the woods as well as the historical character of the scenes must change. The chart of small samples of color made the scheme of each scene clear at a glance to those who referred to it for selection of colors for the sewing. The colors on the chart were numbered and a blank space was left below them. In this space the characters were named with the numbers and relative quantities of their colors. The samples of color were made with water-color by lamp light as the performances of the pageant were to be given at night. These samples were replaced by pieces of fabric as the correct colors were discovered in the stores or dyed at the school. In the Egyptian and Greek scenes only soft material was used and unbleached and dyed cheesecloth was found very satisfactory. Some of this was commercially colored but many yards were excellently dyed by the chemistry classes. For an illusion of richness in the medieval and Elizabethan episodes, sateens with variation by other fabrics and applied ornament, were wonderfully effective. The wide range of color in sateens made very beautiful harmonies possible.

In the Egyptian costumes there was much unbleached cheesecloth for the foundation garments. Ornament was applied on firmer fabrics in the characteristic colors of bright orange, turquoise, sapphire, apple green, yellow, and black. Quite astonishing effects of jewels and embroidery can be made by fresco paint and radiator gilt. The Arabs and Hebrews wore blankets of heavy Canton flannel of grey, brown, and old gold striped with fresco paint in old red, yellow, and black.

The scheme of color for the Greek scene was dominated by the garments of the twelve dancers in terra cotta, old blue, and cream white. Other characters repeated these colors with some variation and introduced turquoise, cool green, plum color, and black and gold. Much applied decoration in borders stencilled with fresco color and gold and silver radiator finish gave the scene a surprising effect of luxury. Such crude methods with calculation for correct values and scale produce almost incredible results. Quite realistic chain armor was made for the soldiers by a stencilled pattern in silver on a dark cambric background and almost irreproachable peacock fans grew from cardboard and paint and a few moments' effort.

In the medieval and Elizabethan episodes much of the effect depended on ingenuity in pattern making and cutting and the application of ornament. A knight and page in the feudal scene wore some very effective decorations of pasted spots of cloth and paper. The color of this scene was characteristically medieval, the lady in old rose and blue, and her attendants in violet and plum color, while the knight wore black and silver and scarlet. Robin Hood and his merry men appeared in the protective coloring of the woods. In the Champagne Fair scene the color was light and gay. De Monvel's "Joan of Arc" was the chief inspiration for the color and the designs of these costumes.

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An attempt at sumptuousness in the court of Elizabeth was partly realized by the use of stencilled and painted embroideries on sateens.

The scene in the English Parliament was impressive in its sobriety after the variegated color of the Elizabethan episode. There were rows of sombre gowns and powdered wigs, with William Pitt in plum and gold and emerald the only spot of color.

As the final episode was symbolic in character, the spirits wore Greek costumes. With the exception of the mantle of deep blue and silver worn by Humanity, the central figure, there was no color on the white garments and no ornament except some very simple borders of black and gold.

In the final performance the spectacle was a successful unit because of the fact that one background was used, which controlled the harmony of the color. The arrangement of the episodes in their varied character made possible many moods of color with interesting contrasts. The success of the pageant as a performance was gratifying to the producers, but a satisfaction as great was felt in the incidental value of the lesson in co-operation that could not be forgotten.

Department of Home Making

Conducted by

FLORENCE E. ELLIS*

The Service of Birds in Food Conservation

A BABY ROBIN

As winter draws to a close we watch for the first robin, the first bluebird. Their return is a time of rejoicing for it proclaims the coming of spring. We delight in their songs; their home building and family life entertains us; they are cherry and beautiful and we love them. They so enhance the charm of home surroundings that we build bird houses and bird baths to attract their coming and to encourage their remaining with us.

We prize the birds as decorative and æsthetic features in our environment, but do they not render a much greater service—have they not an immense economic worth?

Birds are often accused of taking cherries and other small fruits, but they earn, in destroying bugs, insects, and worms, ten-fold what they eat. They prove so efficient in vanquishing multitudes of our insect enemies in garden, orchard, and grain field that we cannot do without them. Do the children in our schools understand that the birds are a greater protection to the country than a standing army, and that without birds starvation would be inevitable,—that they are a necessary force in food conservation?

Every year insects destroy over a

Subscribers are earnestly invited to send material for this department, thus making it mutually beneficial through exchange of ideas and experiences.

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THE NEST OF A HERMIT THRUSH
Photo by C. J. Stanwood

million dollars' worth of crops. The weevil alone destroys annually $350,000,000 worth of cotton. It is computed that a pair of gypsy moths in eight years would produce a progeny large enough to destroy all the foliage of the whole United States; that a pair of potato bugs in one season, if undisturbed, would increase to 60,000,000. Birds are a formidable power in destroying these devastating insect armies.

It is stated in "Birds Worth Knowing" (Doubleday, Page & Co.) that if unmolested, at the end of ten years, insects would have destroyed every green thing on the earth and that the human race would have died of starvation. Some birds remain the whole year and during the winter continue the warfare of destroying insect eggs laid away under the bark of trees, which, if undisturbed, would hatch a horde of pests for the next summer's work of destruction. The woodpecker, especially, does splendid service hunting eggs of beetle and moth. He, like a strong policeman, patrols his precinct, and no evildoer escapes him. "Inspecting each crevice where moth or beetle might lay her eggs, he works his way around a tree from top to bottom, now stopping to listen for the stirring of a borer under the smooth, innocent-looking bark, now tapping at a suspicious point and quickly drilling a hole where there is a prospect of heading off his victim. Using his bill as a chisel and mallet and his long tongue as a barbed spear to draw the grub from its nethermost hiding-place, he lets nothing escape him. Boring beetles, tree-boring caterpillars, timber ants, and other insects which are inaccessible to other birds, must yield their reluctant bodies to the merciless barbed tongue." The chickadee is another faithful winter worker and in a day eats hundreds of eggs of the apple plant-louse. It also destroys eggs of the canker-worm.

Any effort put forth to encourage love of birds and the protection of them, their nests, and eggs is tremendously worth while.

To draw birds correctly, to use them decoratively in design, is an admirable result to be gained, but it falls short in the education of the child and the service it should render, when it stops there. The further significance of usefulness to the home and community has failed in maximum effectiveness where it might have had immense economic worth.

But someone says, "This belongs in another department—in nature study." Too long has art in the schools been detached, unrelated to everything else in the educational field, self-centered. It must become a co-operating factor in the schools, and this is necessary to ensure its strength and protection, also its greatest effectiveness and worth.

In Cincinnati the children are learning that the bird is one of man's best friends. A notable bird reserve has been established there in connection with the university. It contains three and one-

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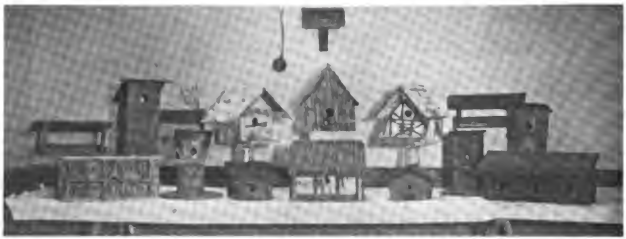

THE BIRD HOUSES AT THE BOTTOM OF THE PAGE WERE MADE IN MIDDLETON, OHIO, AND WERE EXHIBITED AT THE LOCAL GRANGE. THE OTHER ILLUSTRATIONS SHOW THE WORK OF SIXTH, SEVENTH, AND EIGHTH GRADE BOYS AND GIRLS IN THE MARQUETTE SCHOOL, ST. LOUIS, MO.

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half acres, is without top, enclosed with an iron fence six feet high and so designed that no cat can enter. The object primarily was to learn how birds can best be attracted to the city, but it is now also considered of immense value in the instruction of the children in the schools. Observation houses are to be built where classes in the lower grades will have regular hours to assemble and study birds. This instruction will be supplemented with lantern slides and charts.

In this experiment reserve, and in others, it has been found that birds can be attracted readily if the right food-bearing shrubs, drinking and bathing places, and protection from cats and other enemies are furnished. When the natural food of the place is insufficient, fresh grated suet, whole sun-flower seeds, melon seeds, nuts, grains, and other food is provided.

Quick-growing shrubs and vines are better bird attractors than tall trees. This is encouraging, for it enables in a short time almost any place being converted into a veritable bird paradise. Birds are especially fond of black mulberries, elderberries, wild cherries, and other small fruits. They prefer wild fruits to cultivated ones, and an elderberry or other wild bush will protect the cultivated varieties if planted near them.

Shelter shelves are made for birds who will not occupy a house. Some of these shelves are made with roofs, others without, as suits different birds. Robins, catbirds, and brown thrashers seem to prefer a roof.

Pools for drinking and bathing draw birds from all the vicinity around; and with the mud, robins, swallows, and phoebes wall their nests.

Feeding shelters, rain-proof and snow-proof, if supplied with food, induce many birds to remain the entire winter.

In a similar manner birds can be attracted to our homes, and the back porch turned into a feeding place will influence some to spend the entire winter with us. Small pieces of twine and wool for nest building is appreciated

Many birds return to a desirable place season after season. This has been proven by placing aluminum bands about their legs which indentify them on their return the following year.

In many manual training departments in various parts of the country, the boys when making bird-houses learn what birds build in houses made for them and those who will not,—that small boxes should be made for wrens, chickadees, and other tiny birds with the entrance so small that no larger bird can enter; that bluebirds and wrens are allured by compartment houses and that they will not raise a second brood in the same nest. Wrens raise two broods each season, bluebirds often as many as three, and if in a compartment house, in mid-summer, they move from one compartment to the other, but otherwise they seek a new home. All this valuable information encourages bird study and the protection of our feathered friends.

In St. Paul last winter 4700 bird houses were made by school children, and 4250 of them were purchased by visitors during exhibition week. The remainder were distributed through the city park system.

Many states—Iowa for example—are introducing bird day into the school, similar to arbor day. Legislatures are enacting laws to protect birds and setting aside large reserves for their

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propagation; even nations are considering similar action.

Children who have cameras are watching birds most interestedly — taking photographs of them, their nests, and birdlings. It is a delightful study for children in vacation, and in doing it they learn much of the habits of birds, upon what they feed, which are useful in protecting gardens, fruit, and crops.

The study of birds is a splendid work for food conservation; the mobilizing of them where most needed, protecting them, administering to their needs, enabling them to accomplish the great work of which they are capable in protecting the growing crops, is one of the greatest services we can render our country in its time of greatest need.

Specifications of bird houses are furnished without charge by the Audubon Society.

The book "Design and Construction in Wood" by William Noyes, has designs for bird houses which are very helpful. See page 148.

Bird houses can be made art products and are fine problems in design for the art department. They need not be confined to the manual training department alone.

Department of Costume Design

Conducted by

ANNA L. COBB

Color in Relation to the Individual

A GREAT deal has been said and written during the past decade on the subject of women's dress and the consensus of opinion is, on the whole, rather unfavorable. Generally the voicing of these opinions is, to say the least, rather unflattering. More than often it is violently vociferous and scathingly sarcastic. We are frequently told from platform and in periodical that one sex is absolutely devoid of *taste* in matters of dress and, as the responsibility for this lamentable lack of taste is always placed upon women, it would seem that from the viewpoint of *cause* and *effect* the matter is a thoroughly hopeless one.

A dispirited attitude of mind towards the art of self adornment on the part of women, however, can never be more than a fleeting one. It may be temporarily induced by the caustic criticisms of some speaker or writer who is usually of the opposite sex and who has mastered the mystery of mesmeric invective. When that is the case, recognition of the fact that he is content that his dress shall be "a perfected miracle of ugliness" speedily turns the jeer into a jest and woman is once more encouraged to believe, through lack of convincement to the contrary, that her trust in "the one dominant impulse that has never wavered or weakened" is still justifiable, and that the elementary instinct for beauty in attire which has held through the ages still holds good. A recent critic concedes that at present the "sense of beauty does emphatically exist among us, and the

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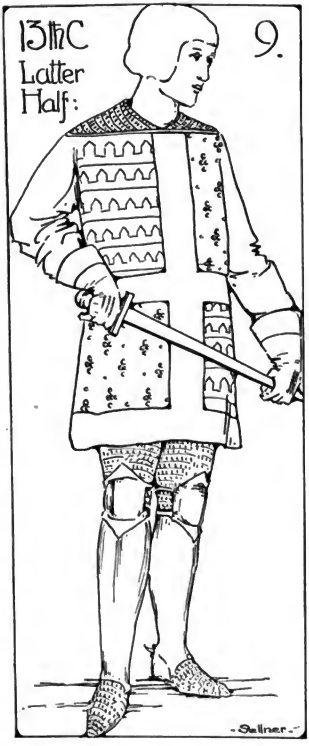

13TH CENTURY, the second half. Material for the History of Costume was more numerous and reliable. Heraldic Decoration extended from banners and shields to garments. Armor shows many novel and interesting features,—gorgeous and extravagant crests and decorations, rich fabrics from the East, and Florentine influence from Italy.

THE MAN. Sleeves and left side upper and right side lower tunic R$\frac{1}{2}$. Pointed banding thereon YYR$\frac{1}{2}$. Opposite side B$\frac{1}{2}$ with dots YYR$\frac{1}{2}$. Cross formed by band down front and belt YYR$\frac{1}{2}$. Armor B$\frac{1}{2}$.

THE WOMAN. Bodice and skirt YYR$\frac{1}{2}$. Sleeves Y$\frac{1}{2}$ with BG$\frac{1}{2}$ and gold. Banding B$\frac{1}{2}$. Jewelled Girdle B$\frac{1}{2}$-R$\frac{1}{10}$-G$\frac{1}{2}$ and gold.

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desire of women to be attractive is quite as powerful as it was in the time of Aspasia."

While we may reluctantly admit that the vulgar desire for display (shared by woman and man together), being an elemental impulse persisting through heredity, does govern our fashions, we are more than willing to acknowledge that the other two equally elemental impulses are controlling agents. The intelligence and æsthetic sense implied in the latter soothes our sensibilities and makes us amiable to the fact, "Fashion fluctuates from one charming absurdity to another and each in turn is welcomed and dismissed; through each in turn woman endeavors to reveal her own elusive personality."

Dress being interpretive to the highest degree, it cannot consistently permit arbitrary formulas as to line and color, for example, to be imposed upon it. Its interpretive value would perish under such restrictions. Flexibility is iperative if woman's natural wish to reveal, modify, or enhance her personality so as to meet the needs of the moment is to be gratified. These changing desires should be satisfied if she is to realize her highest aspirations and ideals. The matter is not one of whim or fancy; it has its beginning and end in the very heart of nature.

The problem of dress that is before the woman of today is one demanding thought and study. How shall she save to herself the right to interpret her personality so as to achieve attractiveness and at the same time conform to the general laws that govern beauty? Instinct is not always to be trusted, especially when so many external conditions disturb its functioning. Judgment based upon knowledge seems the one safe criterion. Knowledge of both the physical and spiritual self is necessary, as well as knowledge of the principles that control line and color, if a safe and sane judgment is to be developed that will finally express itself in good taste in clothes. Of the two elements that go into dress as a decorative art color is of primary interpretive value. Its significance is manifold and its intimacy with the wearer's personality is close, as it not only expresses all that the wearer wishes to express but reacts as an influence upon the wearer. Of the three attributes involved in color, value and intensity function in order as important when design is studied abstractly in the art of dress, but hue is first and foremost in importance when color in its intimate personal relationship is considered.

In any decorative art unity is recognized as a primary principle in the organization of its elements into a good design. Value and intensity need careful measuring and adjusting if a well balanced arrangement is to preserve unity. Hue, however, needs even more care as to selection if unity within the personality of the wearer is to be preserved. Marvels of decorative art have frequently failed to give satisfaction because the selected scheme of color as a whole has been out of harmony with the scheme imposed by nature upon the wearer. A given but changing scheme has been provided for each individual. Variety and changeability, however, are two aspects of nature's coloring that usually escape the attention of theorists. The problem of hue is never finally solved. It is true that selection of some apparent color in eyes, hair, or complexion as a dominant color note in costume will assist in

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14TH CENTURY. Man (1350) Woman (1344). On account of the progress of the arts, an increase in reliable authorities. Two remarkable characteristics of the century are parti-colored costumes and streamers on the arms. Many fashions imported by the foreign knights assembled at the round table. By the middle of the century there was a complete change—long tunics, supertunics, etc., gave place to short and tight garments. The brevity of man's upper garment continued to be a scandal throughout the century. The new style was adopted almost simultaneously by French, English, and Italians.

THE MAN. Jacket: One side R$\frac{3}{8}$. Other side, stripes of R$\frac{3}{8}$ and Y$\frac{3}{8}$. Trunks Y$\frac{3}{8}$. Neck Scarf BG$\frac{1}{8}$. 7 Jewelled belt R$\frac{3}{16}$-B$\frac{3}{8}$ and gold. Bells on streamers R$\frac{3}{8}$.

THE WOMAN. Bodice and skirt YYR$\frac{7}{8}$. Sleeves Y$\frac{3}{8}$ with BG$\frac{7}{8}$ and gold. Banding B$\frac{3}{8}$. Jewelled Girdle B$\frac{3}{8}$-R$\frac{3}{16}$-G$\frac{3}{8}$ and gold.

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unifying it with the wearer. Care must be taken that other apparent hues are not ignored, however. The writer has seen a tawny skin become disagreeably obvious and blue eyes assume an unpleasant hardness because theorists prevailed upon the wearer of blue "to match her eyes;" also wearers of brown "to match the hair" have been seen too long as unnoticed members of society when blue green to enhance the hair might have made them radiant figures in the same social circle. Texture as well as color of the skin, vitality as well as color of the eyes, gloss as well as color of the hair, are all to be considered when selecting the hue, value, and intensity of color for each new gown. The fabrics themselves are equally important in determining choice. A definite color may serve in one texture and be destructive in another. The prevailing mode in white satin stocks and collars is fairly illustrative of the value that may be added or the damage that may be done to various wearers. If a dominant color scheme is successfully chosen a word of warning may still be necessary. Lack of interest on the part of observers is often due to monotony in tone.

Emphatic value or color contrasts may be the very thing needed to give vitality to a face and figure that is naturally colorless and listless in appearance but which in fact possesses vigor of mind and body—choice qualities which should be revealed.

Changeability does not necessarily mean passing of the years only. It may merely mean lessening or increase in health, temperamental fluctuations, or differences in moods. The complexion, eyes, and hair respond to these attractions in a wonderful way and often demand new color adjustments. Passing of the years brings such radical changes in our individual coloring that frequently the successful wearers of orange browns in youth wear well the blues and grays within a very few years. The matter is absolutely an individual one, and one we have with us always. From the fabric side it also becomes a seasonal study because color most desirable in certain textiles procurable one season may not be on the market the next and the substitute may not posses the subtle something that makes it becoming. With such complexities as to complexion and such uncertainties as to fabrics, it should be apparent that the only safe way to insure successful color designing is to generalize as to theories and to particularize in materials.

There are several schemes that admittedly work out well as theories. The hue and texture of a fabric being carefully chosen, a monochromatic scheme can hardly go wrong. The analogous and complementary schemes are also excellent, and the more complex triads of color when skillfully managed are invariably attractive.

As successful living may depend upon an efficient and æsthetic presentment of one's personality, consideration should be given to all the elements which contribute to a satisfactory expression of self. To attain this, time, thought, and energy must be lavishly given, but a wise expenditure of these will bring a well earned income of both pleasure and profit.

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THE CLOTBUR, a common weed, and its adaptation to different forms of design. From a p and ink drawing by Royal B. Farnum, Albany, N. Y. The vigor of stem and leaves togetl with the delicacy of twig and tendril that characterizes this weed provides variety toward comp ing patterns that will have structural strength and charm of invention. Many field weeds of t sort show a wealth of suggestive material for all types of pattern.

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The Editorial Outlook

THE number of forced changes that have taken place in our lives due to the chaos of thought and action that has existed in the world for the past few years are being met by thinking men generally with a serenity impossible to preconceive. This serenity has not meant a mere passive acceptance of the changes. Men are up and doing. Educators especially are realizing the need of adjusting not only standards and methods but also *Ideas* regarding the teaching of citizenship, which in the final analysis means training for civilization. Educators seems to be following the plan of action pursued by most men who are preparing for reconstruction work along the lines of their various interests. There is an obvious reaching back to grasp fundamental principles upon which to steady reason and erect anew a society that will satisfy the ideals which have evolved and developed out of the struggle for democracy. There is an apparent willingness to eliminate traditions and conventions that trammel and to accept the elementals of life as safe and sound bases upon which to rebuild. The very violence of the conflict for democracy seems to have increased calmness and clearness of thought concerning causes and consequences. This will make more powerful the energy that goes into action, more emphatic the purpose, and more fervid the zeal and the determination to accomplish a forward and upward step in civilization that is the only compensation for the conflict that seems consistent with justice.

Growth is one of Nature's phenomena It has a parallel in social progress. It is a principle that is unflinching and unwavering. It may seem to have had reversions but these have always proven to be, boulders perhaps, but stepping stones, nevertheless, in the forward march. For a time progress appeared to be threatened by the war with the most serious reversion that humanity ever experienced. Viewed dispassionately, however, it is clear that the stride forward instead, may prove to be the most vigorous and far-reaching that has ever been taken. One thing is certain. Nothing will be quite the same as before. The mind and spirit of man as well as the external things that condition his living have shifted so much and swung so far from the old established order of things that readjustments are obligatory. Drifting is impossible if we are to retain any hold upon the things that are worth while. Deliberate directive work is therefore imperative if the result of our fight for democracy is to mean progress that will be beneficent to the coming generations. It may be that corrective work will also have to be done.

Rampant materialism is claimed by many to have led the world into confusion and conflict. If our new ideals as to society are to persist this evil "ism" must be subdued. Education as a corrective will have an heroic part to perform while at the same time its directive energy is substituting worthy incentives to progress in the right direction. Competent leadership will be necessary in order to keep the

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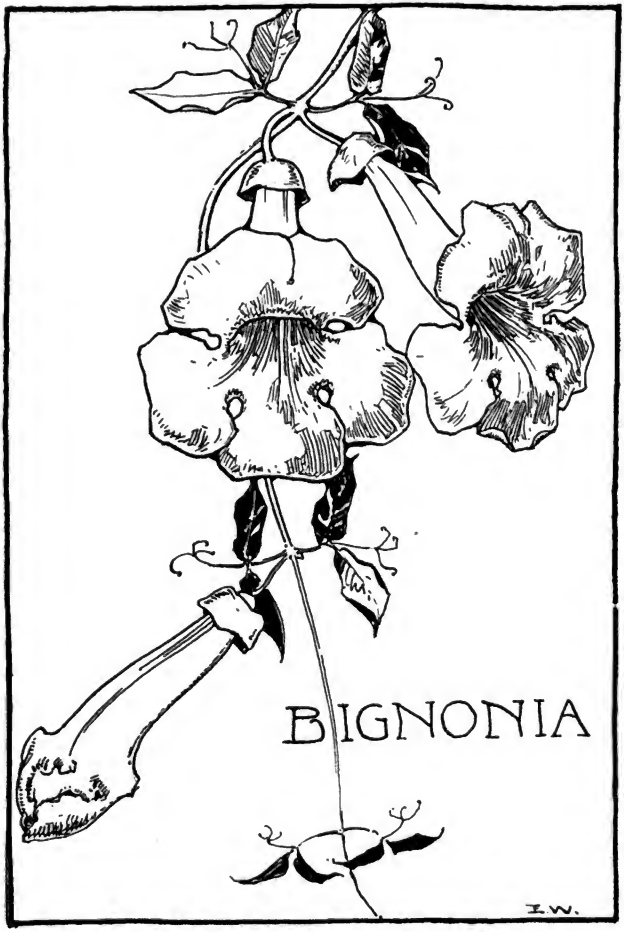

THE FIFTH in a series of Southern plant drawings in pen and ink by Ellsworth Woodward.

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goal in the new drive for civilization distinctly in view and to clear the way to it. The forward movement must be true in direction and straight as to its path if it is to prove effective. All forces and equipment must be brought into harmony. Nature's resources, the industry which utilizes them, and the mental power which guides the working and disposition of them, must merge into a unified concert of action if the supreme principle of Beauty in organization, in work, and in accomplishment is to be realized. M. Roussel in "L'Ideal Aesthetique" urges the argument that "the progress of mankind rests, at the final analysis on instinct * * * on man's instinct for Beauty." This is a statement of elemental truth and in the present crisis should be accepted as a basis upon which to build through education a social structure that will be indestructible. Aristotle is said to have said, "Beauty is a gift of God." Artists and art teachers should therefore cherish it in their work lest "Beauty dead, black chaos comes again."

EDITORIAL NEWS

WAR-SAVINGS STAMPS NATIONAL POSTER COMPETITION

A poster competition for the purpose of promoting the $2,000,000,000 campaign now being operated by the National War-Savings Committee, is open to all students and pupils in the Schools of the United States, as classified under the Rules governing the contest.

By this means of gaining the co-operation of the schools of the nation the plans of the Committee will be more or less visualized thus affording a unique form of publicity.

THEME OF THE POSTER. The Committee wishes Superintendents, Principals, and Teachers of Art to present to the various classes the problem of designing a display placard or poster which will graphically present the Government's plan to issue $2,000,000,000. in War-Savings Certificates. These Certificates will be dated January 2, 1918, and the series of 1918 will mature January 1, 1923. Certificate stamps evidencing payments for War-Savings Certificates will be sold at $4.12 each in December 1917 and January 1918, and at one cent more each succeeding month of the year 1918. When affixed to the War-Savings Certificates these Stamps will be redeemed by the Government at maturity for $5 each, which is equivalent to 4 per cent interest compounded quarterly on the average price at which the 1918 series will be sold.

No person may hold at any one time more than $1,000. of these certificates (maturity value). War-Savings Certificate Stamps must be attached to a certificate which is designed to hold twenty stamps. The certificate must have the name of the owner written thereon (but not necessarily the owner's signature), and is not transferable. It can be cashed at any time before maturity by the holder at any money-order post office. The post office will require ten day's written notice before payment. In the event a certificate is cashed before maturity, the holder will be paid the cost of each stamp thereon plus one cent for each stamp for each calendar month, after January, 1918, amounting approximately to 3 per cent simple interest.

The Secretary of the Treasury will also issue twenty-five-cent United States Thrift Stamps. The object of issuing Thrift Stamps is to permit a person to accumulate in small amounts a sum sufficient to acquire a War-Savings Certificate Stamp. United States Thrift Stamps are convertible only during 1918 into War-Savings Certificate Stamps and do not bear interest.

The posters should emphasize this method of raising the necessary sum, and the underlying idea of releasing goods and services from the production of unessentials, for the production of essentials to support our armies in the field and win the war. Therefore the words War-Savings, War-Savings Stamps, or War-Savings Certificates should be used and also the letters W. S. S., or War-Savings Society, the plan for co-operative saving through membership in such societies, and the

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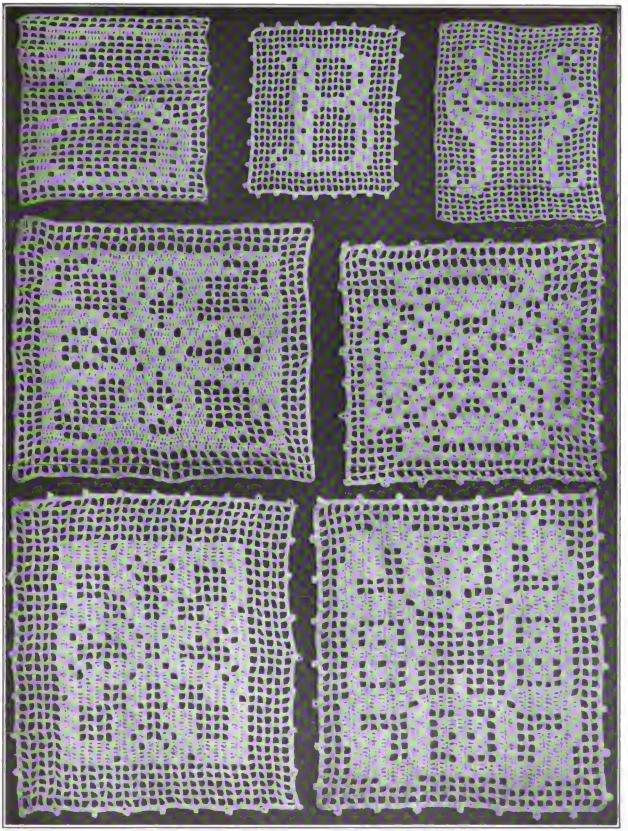

DESIGNS IN CROCHET by pupils of the West High School, Minneapolis, Minnesota, under the instruction of Miss Lillian Sterritt. This problem deserves consideration in any course where fine correlation is desired between Art and Industry. It teaches Principles of Design and trains the eye and hand in the essentials of good craftsmanship.

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date 1918. In addition to this a slogan, appropriate to the campaign, the symbol of the War-Savings Committee, and an original design should be included.

ORGANIZATION. The country is to be divided into four groups of states, the Eastern group, the Middle group, Western group, and the Southern group.

EASTERN GROUP	MIDDLE GROUP
Maine	Michigan
Vermont	Indiana
Massachusetts	Kentucky
New Hampshire	Illinois
Connecticut	Wisconsin
Rhode Island	Missouri
New York	Iowa
New Jersey	Minnesota
Delaware	Kansas
Pennsylvania	Nebraska
Maryland	South Dakota
Washington, D. C.	North Dakota
	Ohio
WESTERN GROUP	**SOUTHERN GROUP**
Washington	Texas
Oregon	Oklahoma
Idaho	Arkansas
Utah	Louisiana
Nevada	Mississippi
California	Tennessee
Arizona	Alabama
Montana	North Carolina
Wyoming	South Carolina
Colorado	Georgia
New Mexico	Florida
	Virginia
	West Virginia

Competition for each group will be carried out by art associations covering these groups. For example,—The Eastern Arts Association will develop the work in the East and the Western Art and Manual Tranning Association will handle that in the middle group.

These associations in turn will direct their efforts through each State Director who will co-operate by giving state-wide publicity to the competition.

CLASSES. The competition is open to any boy or girl who is in regular attendance in institutions of learning in the United States and is divided into the following classes:

A. Art School Students; including day and evening schools and art classes.

B. High School students; including day and evening schools and classes. Students in this class must be in regular attendance in day high schools.

C. Seventh, eighth, and ninth grade pupils; including Junior High School pupils.

RULES AND CONDITIONS

1. All competitors must be regular students in the schools included in the classes in which they are competing.
2. Competitors may enter only *one* class.
3. Not more than *two* designs may be submitted by a single individual.
4. *Under no circumstances may designs be worked on by instructors.*
5. Designs may be the following sizes, exclusive of the blank outside border; 24"x32" (vertical)—12" x 16" (vertical)—9"x16" (horizontal).
6. A margin approximately 2" wide should surround the designs which are vertical.
7. *Four* colors or less may be used.
8. Not more than two styles of letters should be used.
9. In general the poster or flat treatment of color should prevail.
10. No name, word, or mark other than the design itself may appear on either the face or the back of the poster, except the designer's *symbol on the back.*
11. The white margin must be free from marks of any kind.
12. The identifying symbol or word on the back of the design must *not* contain the initials of the designer.
13. This identifying symbol must be repeated on the outside of a sealed envelop which must contain the following:
    (a) The identifying symbol.
    (b) The name and address of the designer.
    (c) Postage for the return of the design, if the sender wishes it returned in the event it is not accepted.
14. This envelopes shall be opened *only* by the judges appointed for each group and *after* all awards have been made in each group.
15. Following the group awards the winning designs shall be sent to the National Jury with the same identifying conditions existing as noted in paragraphs *12* and *13*.
16. Any designs submitted in violation of the foregoing rules will, in justice to the other competitors, be rejected.
17. Posters winning certificates or mention awards are to be retained as a National travelling exhibit to be used for such purposes as the War-Savings Committee at Washington sees fit.

AWARDS. It should be distinctly understood that this nation-wide poster campaign in our schools is a patriotic service which art classes and art teachers may offer in our just cause. Consequently the prescribed programs in art instruction may rightly give way to this plan of announcing the War-Savings Stamps campaign.

As an award for diligence and skill in this form of decorative art, a skill which must be carefully fostered for the sake of our future welfare as a nation, the following prizes are offered in each group:

CLASS 'A' First prize—12 War-Savings Certificates, $60.
2 Second prizes—5 War-Savings Certificates, $50, ($25 each).
3 Third prizes—3 War-Savings Certificates, $45, ($15 each).
3 Honorable mentions.

CLASS 'B' First prize—8 War-Savings Certificates, $40.
2 Second prizes—3 War-Savings Certificates, $30, ($15 each).
3 Third prizes—2 War-Savings Certificates, $30, ($10 each).
3 Honorable mentions.

CLASS 'C' First prize—4 War-Savings Certificates, $20.

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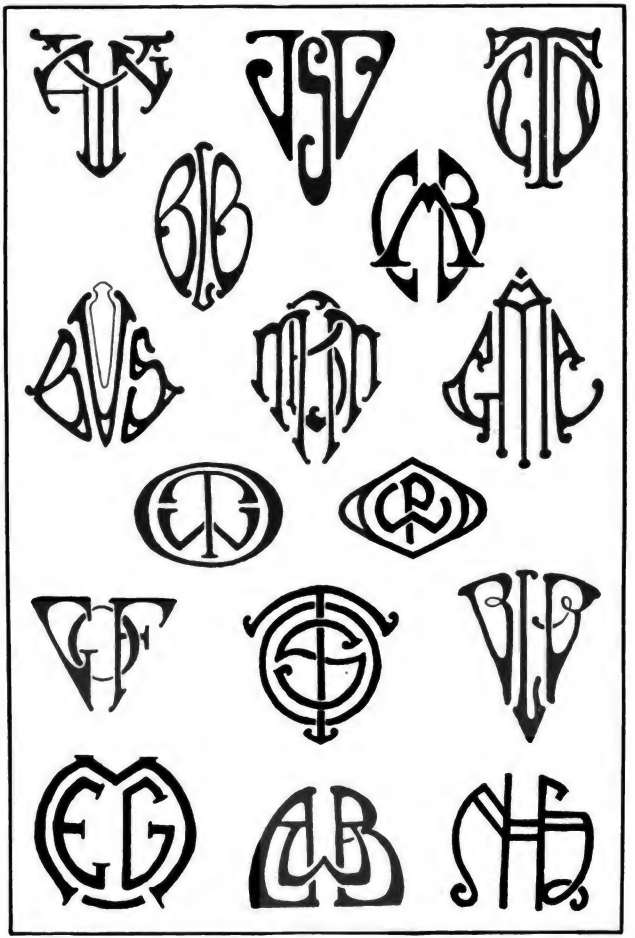

MONOGRAMS worked out by Miss Louise Tessin of Napa High School, Napa, California.

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(Class "C" Prizes continued)

2 Second prizes—1 Certificate and 12 stamps, $16, ($8 each).

3 Third prizes—12 War-Savings Stamps, $9, ($3 each).

3 Honorable mentions

In addition to the foregoing awards and mentions a national jury will award national prize of honor, to consist of a simple ribbon, and presented by a man of national reputation. This single ribbon, the highest of all awards, will be given to a single individual in each class, who is necessarily a prize winner from one of the groups. Thus the Nation's champion in poster designing among school students will be chosen.

JURY

GROUP JURIES:

A committee of five, consisting of *two* artists and *three* art instructors shall be appointed as a jury in each group. This jury shall be appointed by the officers of the association directing the group campaigns.

NATIONAL JURY:

A committee of five, to consist of three artists, two of whom shall be poster designers, and two art educators or directors, shall be appointed by the War-Savings Committee to act as a National jury.

The persons directing the work in each State shall be a preliminary jury to discard such posters as shall in their estimation be not worthy of submitting to the Group Jury. These persons shall include art teachers or professional artists, or both, to the extent of a majority of their number. In no case shall these persons violate the rules of indentification. (This committee shall not open the envelopes of indentification.)

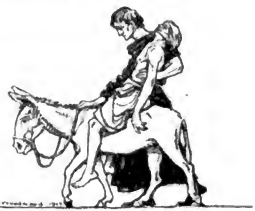
The posters shall be submitted first to the local State Committees, then to the Group Juries, who shall judge of the work at the annual meetings of the associations, or at some other time not later than June 1st, 1918.

SEVENTY EMERGENCY COURSES to meet the needs of the war situation have been organized by the Division of Agricultural and Industrial Education of the University of the State of New York.

THE EASTERN ARTS ASSOCIATION will hold its annual meeting next month in New Haven, Connecticut. April 4th, 5th, and 6th are the dates and the Hotel Taft the Headquarters. The war has brought about many problems which necessitate the reorganization of school work. A program is being prepared which will be of vital interest to every member of the association. Don't miss this meeting.

MR. R. V. RICKCORD, formerly instructor in the Rochester Shop School, and later efficiency engineer for Ide Collar Company of Troy, has recently been appointed to the Division of Agricultural and Industrial Education of the University of the State of New York, to aid in organizing the war emergency courses.

RED CROSS



BOUND UP HIS WOUNDS + + + + + + SET HIM ON HIS OWN BEAST BROUGHT HIM TO AN INN AND TOOK CARE OF HIM. LUKE-X-34

THE DRAWING HERE REPRODUCED is by Mr. Ellsworth Woodward and was used by him as a symbol to appear on his card announcing a sale of his paintings for the benefit of the relief work through the Red Cross. The sale was had on the 8th of December last. Nearly one thousand dollars was realized.

Mr. Woodward said in explanation of the sale that, as he was too old to do a man's work in the cause of Democracy, when the long vacation came last June he began to paint with the purpose in view of making a show large enough to command attention and to warrant making an official Red Cross occasion. The affair as it turned out justified Mr. Woodward's hope that his time and training could be made available in the Government service.

CHAUTAUQUA SUMMER SCHOOL of Arts and Crafts will have for its Director the coming summer, Mr. Royal B. Farnum, State Specialist in Art Education for the State of New York, who succeeds Mr. Henry Turner Bailey. Mr. Bailey's duties as Dean of The Cleveland School of Art and Supervisor of Educational Work at the Cleveland Museum of Art made it necessary for him to resign as Director of the Chautauqua School.

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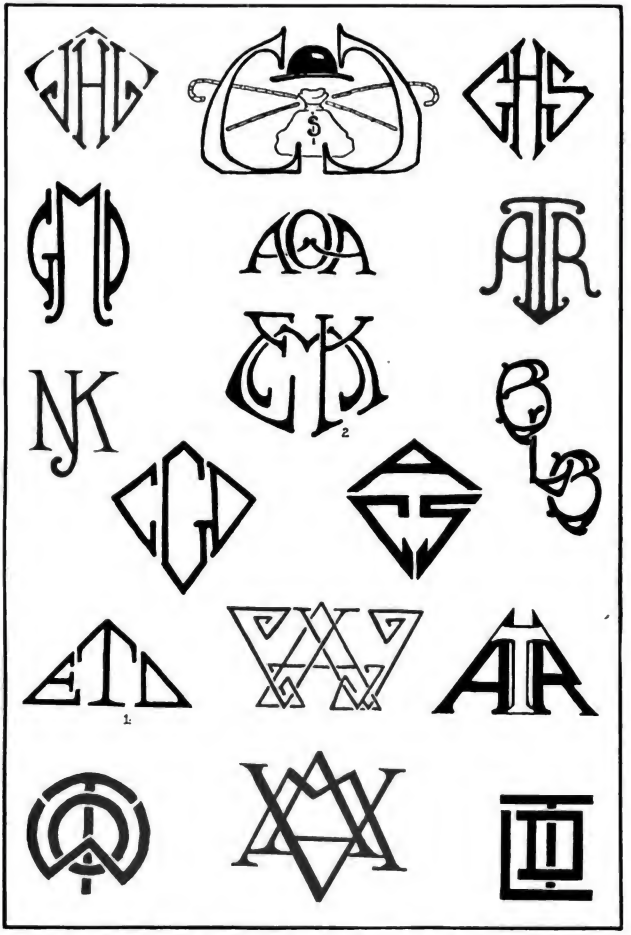

MONOGRAMS by Miss Louise Tessin, High School, Napa, California.

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Good Ideas from Everywhere

☞ We welcome not only illustrated accounts of successful lessons for this Department, **especially** from **Grade Teachers,** but requests for reference material that will prove helpful for the **Alphabeticon.** THE EDITOR.

PRIMITIVE ART. The three plates of designs used by Miss Ada Beckwith to illustrate her article on "Primitive Art and Its Return to the Teaching of Design" were executed after suggestive Aztec and Peruvian Motifs had been closely studied. The spirit and vigor of the original motifs have been preserved. Application to the modern industrial needs of textiles, pottery, and metal work has not lessened the qualities that make this type of suggestive material desirable. Copies of the original motifs were reproduced in the January number.

HISTORIC COSTUME. On pages 299 and 301 will be found two more in the series of drawings by Miss Eudora Sellner, to illustrate the history of costume. These drawings have been prepared with a great deal of care and may be relied upon as being historically correct. The coloring is accurately specified by means of the Munsell nomenclature. They may be copied as notebook illustrations, enlarged and colored for use as charts, or made the basis of costumes for use in pageants, etc. The series will be continued throughout the present school year, two plates being published each month.

PLANT LIFE. In the drawing of the Clotbur weed shown on page 303 Mr. Royal B. Farnum reveals to us the charm and delicacy of one of nature's obscure growths. This weed does not exploit itself in brilliant coloring but provides, nevertheless, a wealth of beauty in lines and shapes that may be adapted to single motifs and to beautiful patterns of many kinds. On page 305 a drawing by Mr. Ellsworth Woodward is reproduced which shows a luxuriant southern flower with its delicate foliage and tendrils. It is suggestive of rich pattern and color and should afford excellent stimulating material for textile designs in particular.

CROCHETED FILET LACE. The squares and initials reproduced on page 307 show both quality in design and excellence in craftsmanship. They were worked by the pupils of West High School, Minneapolis, Minn., under the direction of Miss Lillian Sterrett.

MONOGRAMS. The monograms shown on pages 309 and 311 are the work of Miss Louise Tessin, Napa High School, California. Miss Tessin plainly shows by the excellence of these designs that she believes monograms to be an important lettering problem and gives it the attention it deserves. As trade marks, private and business letter headings, and embroidery designs, monograms form an industrial art problem that should interest all teachers of art who are alive to industrial needs.

SURFACE PATTERNS. The bird motif surface patterns shown on the page opposite were developed by first year pupils at East High School, Cleveland, Ohio. From these drawings blocks were made for the printing of textiles. Colors introduced by means of embroidery stitches, greatly enhanced the fabric.

TOY FURNITURE. The last of the groups of miniature furniture sent by Miss Eleanor Kneeland of Brooklyn, N. Y., is shown on page 314 and the working drawings for them are on page 315.

BIRD HOUSE. A simply constructed but well designed home for the Wren family is shown on page 317 as a working drawing. It was made by Samuel A. Lewis, of the Normal Department at The Cleveland School of Art. The decoration consisted of an attractive coat of color with a simple stencil pattern that can easily be different in each home in the bird community.

CUT AND FOLDED PAPER PROJECTS. *1. Seed Box.* The children of the second grade in Rochester, N. Y., have developed the ingenious seed box shown on page 319. It is made of oak tag paper which resists damp earth long enough to last until transplanting time. Seeds are planted in the box in March. Each morning the child puts a teaspoonful of water on the seeds. When spring comes and the

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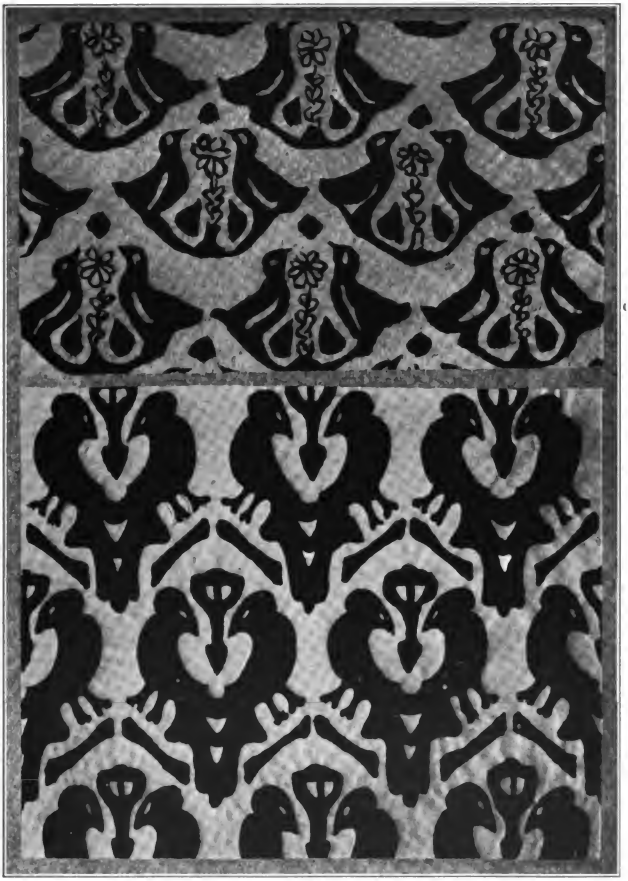

PATTERNS worked out from bird motives by first year pupils at East High School, Cleveland, Ohio.

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FOUR MORE ARTICLES IN THE TOY FURNITURE DESIGNS CONTRIBUTED BY MISS ELEANOR KNEELAND, OF BROOKLYN, N. Y.

plant is large enough for transplanting the child takes it home and places the paper box with the plant in it in the ground.

Directions for Making. For this box use a 9" square of oak tag paper. On each side measure with ruler 3" from each corner and place a small mark to indicate the measurement. Connect the marks with those on the opposite side by ruling horizontal lines, as lines *1-2*, *3-4*, *5-6*, *7-8*. On two opposite sides measure 1½" from the corners and connect these points with horizontal lines *9-10*, *11-12*. On lines *1-2*, *3-4*, measuring in 1½" from both sides. Connect these points, making lines *13-14*, *15-16*. Cut from *1-17*, *3-19*, *2-18*, *4-20*. Fold on lines *9-10* and on *11-12*. Then fold up in vertical position on double thickness of *7-17*, *5-18*, *19-8*, *20-6*. Fold up on *19-8*, *17-18* which forms a box; four thicknesses of paper on two opposite sides; and two thicknesses on the other two sides. Fold in vertical position the unfolded two laps on lines *7-19*, *2-4*. Fold over *13-14*, *15-16* on inside of box which fastens the box without using paste.

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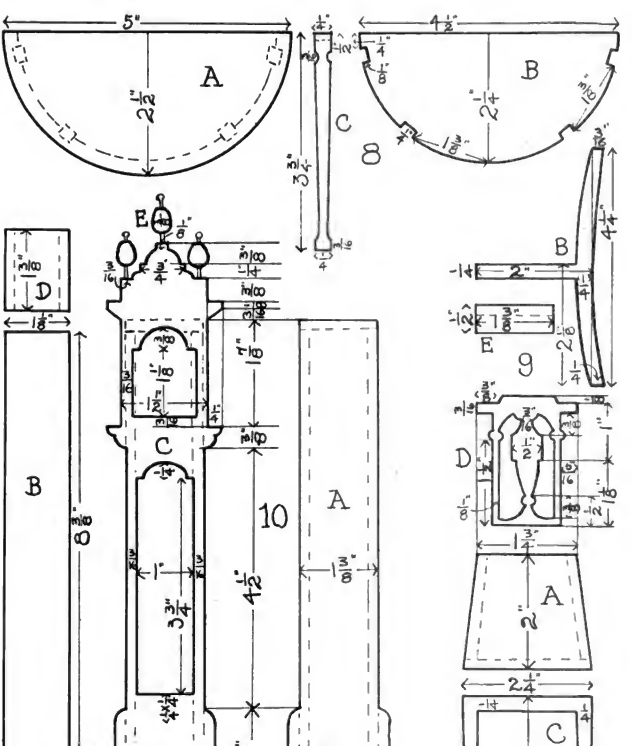

(8) Hall table. 3 pieces. A top, B under top, C leg (cut 4). Nail and glue together in order A, B, C. (9) Hall chair. 5 pieces. A seat, B back legs and posts (cut 2), C front legs, D back, E apron. To A nail and glue B and C, then nail and glue in order D and E. (10) Clock. 5 pieces. A back, B side (cut 2), C front, D top, E ornament (cut 3). Paper painted to represent face and pendulum should be pasted on back of C before assembling. Nail and glue together in order A, B, C, D. Gild E and keep in place with bank pins as shown in diagram. This furniture is cut from $\frac{3}{16}$" stock and put together with glue and ½" brads No. 20.

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AN EASTER DESIGN FOR THE SMALLER CHILDREN TO COLOR.
CONTRIBUTED BY MISS ANNA BIER, GREENVILLE, OHIO.

CONSTRUCTION PROJECTS. The checker board (1), memorandum pad (2), and correspondence case (3), shown on page 321 were planned and developed by pupils in the Rockford, Illinois, schools under the supervision of Myrtle M. Irons. They are an outlet for patriotism and the desire to serve on the part of these children who are able to see a great deal of the soldier's life in cantonment and understand a few of its needs. Miss Irons believes that the value of these articles to the soldiers, however great, is not to be compared to the ethical benefit to the pupils who "joyfully give service, savings, and the finished product." This work was done after a conference with the Recreation Commission of the

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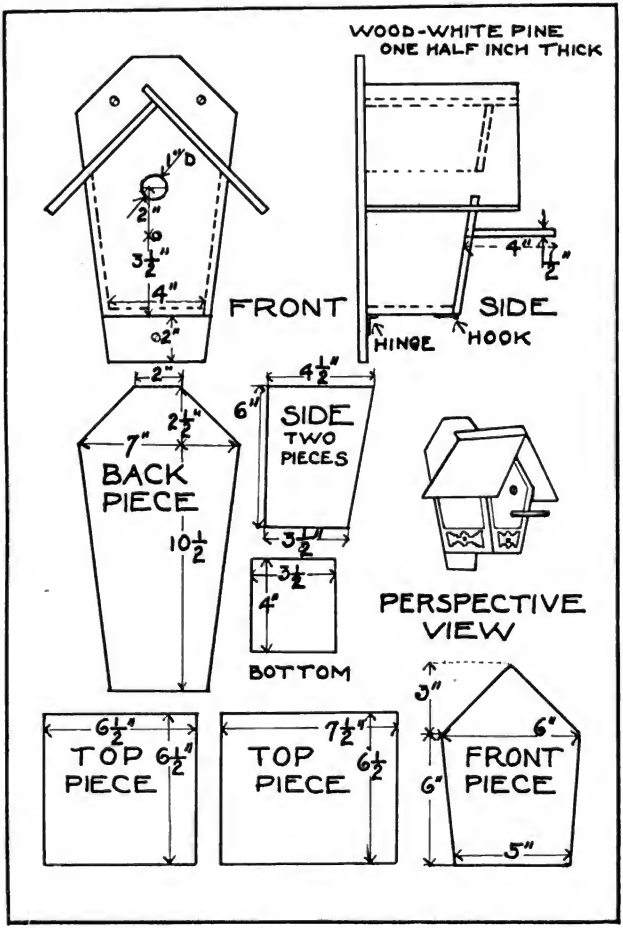

PLANS for a wren house worked out by Samuel A. Lewis, of the Cleveland School of Art.

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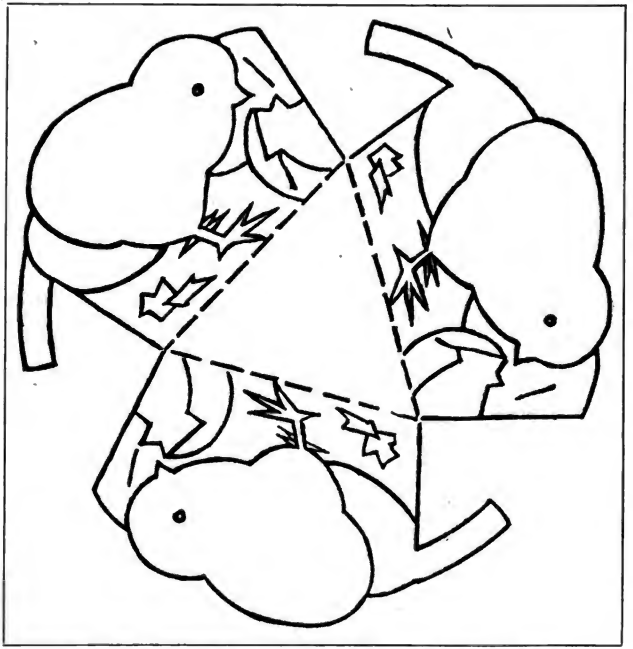

A DESIGN FOR A LITTLE BOX TO HOLD BON BONS AT THE EASTER LUNCHEON.
CONTRIBUTED BY MISS GRACE B. CROSS, CHICAGO.

Rockford Camp, and concentration has been placed upon a few articles so as to supply them in large quantities. As soldiers are supposed to carry paper and pencil at all times, the memorandum pads were covered with dull black oilcloth. These are being made in the sixth grade. The correspondence case is covered with crash and lining and pockets with binder's linen. This is a seventh grade problem. The eighth grade pupils are making the oilcloth covered checker boards. Other patriotic activities include collecting material for scrap books, rolling trench candles, making insoles of newspapers, and knitting squares for afghans. This work is being done in the lower grade handiwork classes.

CUT PAPER PROBLEMS. The decorative rabbit panels reproduced on page 323 were designed and cut by the children of the lower grades in Newark, Ohio, who are directed by Miss Edith McCoy. The box top designs on page 320 were cut by second grade pupils in the schools of Rochester, N. Y. They are planned to be pasted on the covers of boxes constructed in the same grade. Interesting boxes in a variety of colors can be made in this way.

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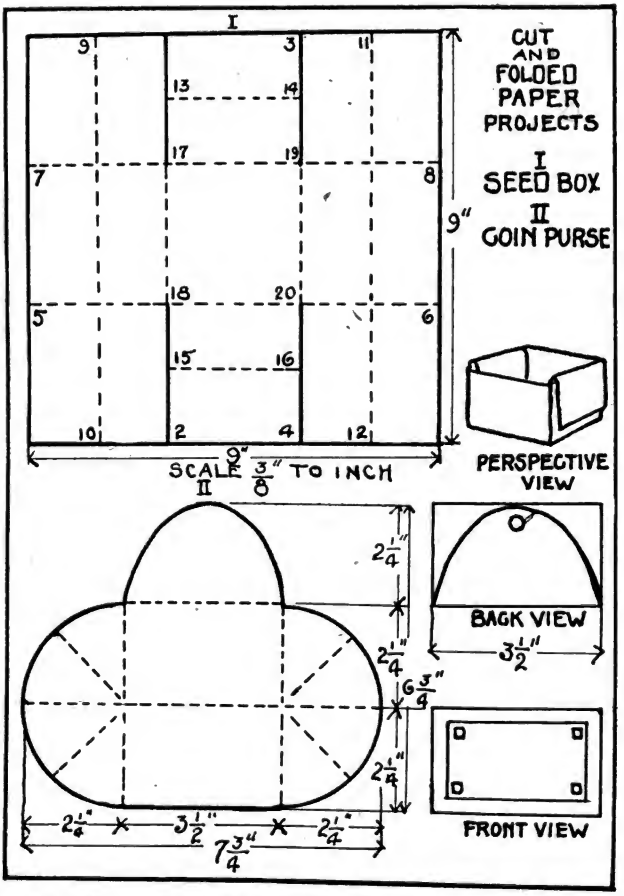

A SEED BOX and a coin purse made by pupils in the second grade, Rochester, N. Y.

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EASTER CARD. The card reproduced on page 316 was designed by Miss Anna Bier, Supervisor of Drawing, Greenville, Ohio, and is intended as a color problem for the pupils in the lower grades. The printed card is supplied and an interesting variety in color schemes is developed.

EASTER CANDY BOX. The attractive box on page 318 is work done under the direction of Miss Grace B. Cross, of Chicago, Illinois, and makes a very desirable seasonal project in both construction and color.

QUOTATIONS appropriate to the month or season are always in demand in the school room. In some schools the children write their own little poems. Here are a few verses appropriate to Spring, happily mentioning the birds, which were written by pupils of Public School 45, The Bronx, New York City:

Spring is here once more,
With her happy train,
Shining gay and beautiful
Gifts she brings again.
Bringing the birds with her
When she comes 'tis seen
She gives the world a gay kiss,
Changing brown to green.

Herman Kummerle, 4B1

Spring is here, for
I saw Robin Redbreast.
He was singing on a tree,
He was singing to me,
He was saying:
"Spring has come,
Spring has come!"

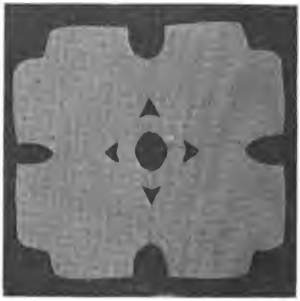
Pasquale Antonelle, (Ungraded)

Winter has gone, and Spring has come!
The flowers are all blooming bright,
The birds are singing their merry song,
And the baby leaves are beginning to bud;
The whole world seems fresh and green.
Come let us sing a song of joy,
For Spring, the wonderful Spring has come!

Elizabeth Hessler, 7A4

Spring, at last you are here;
My ears are turned to hear
The sweet chirping of the birds
Among the bursting buds.
Sweet violets are peeping,
Where many vines are creeping,
And babbling brooks are singing
The joyous song of Spring.

Angelina Guglielmono, 8B3



AT THE RIGHT ARE SHOWN DESIGNS IN PAPER CUTTING SUITABLE FOR DECORATING BOX COVER TOPS.

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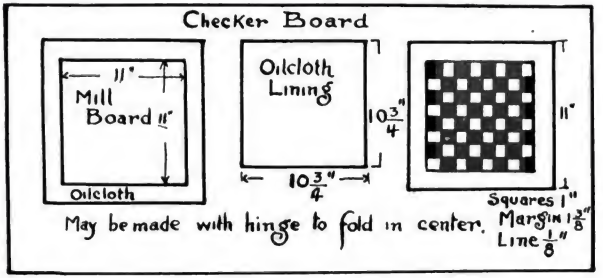

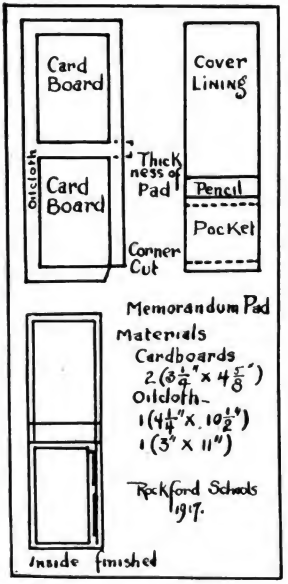

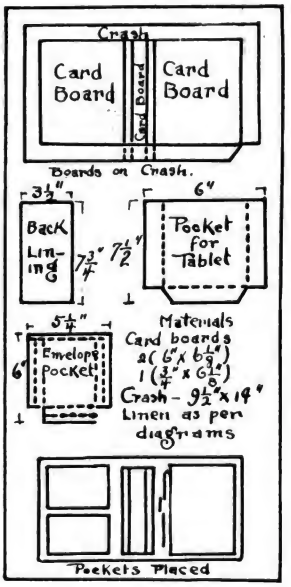

A CHECKER BOARD and Writing Kits for our soldier boys, worked out by pupils in Grades VI, VII and VIII, Rockford, Illinois, under the direction of Myrtle M. Irons.

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Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased from The Davis Press, 25 Foster Street, Worcester, Mass.

HOW TO HAVE BIRD NEIGHBORS, written by Mrs. S. Louise Patteson, published by D. C. Heath & Company, is a narrative of friendliness with birds. The anecdotal treatment of the subject should make a strong appeal to the interest of children, who readily absorb by this method much of the facts about birds and their ways. It will also teach them to value Nature—to wish to know more about it, and will encourage them to become watchful observers of the bird and animal life about them. The ethical value of this work is most obvious and should have a foremost place in every child's education. Also, it is important that our young people should have a better understanding of the part birds play in community life, of their economic value to their human neighbors. This charmingly entertaining, and at the same time informative book, will aid to a finer understanding of all these things and give to readers the joy and pleasant excitement that belongs to intimacy with life out-of-doors. It is a text book of value and also most enjoyable as a book for recreation. *Our postpaid price, regular edition, 58 cents; library edition, 85 cents.*

ARCHITECTURAL DRAWING*, for Secondary Schools, published by the Webb Publishing Co., is a valuable book for those who wish to know how to design and construct a home, because not only is designing and drawing considered from foundation to chimney top but details of plumbing, plastering, and general finishing are given with specifications and approximate costs. This book is an excellent reference book for high school use. It is adequately illustrated and contains far more of practical value than its title suggests. Libraries should have it upon their shelves because it is understandable by mature readers without an instructor. The authors are Ralph F. Windoes, Instructor of Mechanical and Architectural Drawing, Davenport High Schools, Davenport, Iowa, and Harvey B. Campbell, B. S., Director of Architectural Drawing and Design, Westport High School and the Y. M. C. A. Industrial Night Classes, Kansas City, Mo. *Our postpaid price, $1.65.*

MECHANICAL DRAWING PROBLEMS, by Charles William Weick, B. Sc., Assistant Professor of Drawing and Design, Teachers College, Columbia University, N. Y., published by the McGraw-Hill Book Company, Inc., is a modernized and improved presentation of the subject of mechanical and machine drawing. The book is divided into three parts and has an excellent sequence in the principles and projects which are planned to be suitable through the courses given in junior high school, advancing gradually to those suitable for vocational schools, trade schools, and colleges. The 112 plates of Projections, Development and Intersections, Isometric Drawings, and Machine Details are accompanied by explanations and directions which are expressed in simple and direct language. *Our postpaid price, $1.35.*

THE MAGEE READERS, published by Ginn and Company, are unique in their plan and charming in th illustrations used for the songs and stories that make up Book One and Book Two of this series. A good store of poetry, a vocabulary of about four hundred words, a knowledge of all the most important phonic elements and combinations, and the habit of self expression in song, speech, reading, and drawing, is acquired through the mastery of these two books. The drawings are of a simple but expressive character and are fine examples to encourage and develop the art in children. The illustrations are excellent decorations and are fine standards of book illustration for the young people. The illustrators are Ethel F. B. Bains and Eugenie M. Wireman. The authors are Anna F. Magee, Teacher in Public School 166, New York City, and John F. Reigart, Ph. D., Principal of the same school. *Our postpaid price, 45 cents each.*

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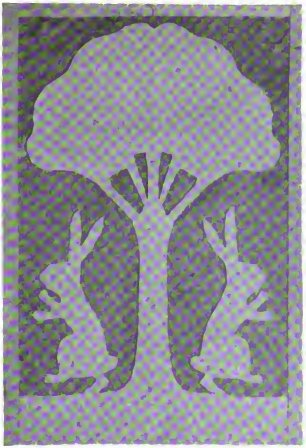

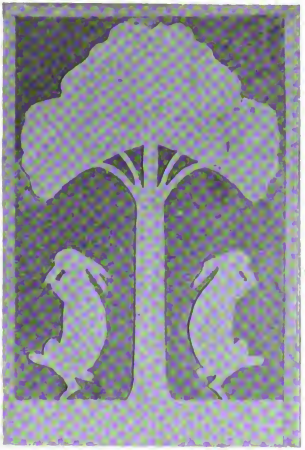

PAPER CUTTING appropriate to the Easter season by first grade children, under Miss Edith McCoy, Newark, Ohio

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GOOD DESIGNS applied to practical objects are the result of work executed by students of the Inglewood High School in Southern California, under the guidance of Miss Elizabeth Ogier. Some of these designs are shown in the illustrations above. Their class annual "The Green and White," a book of some one hundred and twenty pages, is an example of what may be accomplished in unity and art work under the direction of a live art teacher.

MR. ROYAL B. FARNUM is giving a large part of his time in assisting Mr. Lewis A. Wilson, Acting Director of the Division of Agricultural and Industrial Education, in organizing classes for ship builders in the New York State shipbuilding yards. At present there are about six thousand men employed on Staten Island. Within the next six months that number must be doubled if the government's shipping program is to go through and if the war is to be successfully promoted. As there are no ship builders not employed, these additional men must be taken from other trades. There is a distinct need and a most urgent one for the further training of the men in the yards and the training of the "green hands."

THE SCHOOL ART LEAGUE of Baltimore, Maryland, is a thriving organization judging from its latest leaflet which has just come to the editorial office. The purpose of the League is to "foster the interest of Art Education and Appreciation in Baltimore and vicinity, especially in the schools." Among the achievements of the year 1916-1917 were the giving, free to the public, of five illustrated lectures on Art Appreciation by recognized authorities; the supplying of tickets to 1,500 students to visit the Walters Art Gallery; the holding of eleven Members' meetings at which informal lectures, discussions, and exhibitions were given, and the holding of five exhibitions of School Art. The program for the present school year indicates that the activities of the School Arts League will not diminish.

PRINTING TEACHERS' CONVENTION to be held in Newark, N. J. At a recent meeting of the Executive Committee of the Eastern Section, International Association of Teachers of Printing, it was decided to hold the annual convention of the Eastern Section in Newark, N. J., on March 25th and 26th.

The appointment of convention committees was left in the hands of President R. Elmer Throssell, of Newark, with the suggestion that he act as a member, ex-officio, of all committees. Harry Burns, Teacher of Printing, Madison Avenue School, Newark, was selected by President Throssell as chairman of the Committee on Arrangements.

Efforts will be made by the Committee on Arrangements to hold the sessions in Newark's beautiful City Hall, one of the most magnificent municipal buildings in this country. Mayor Charles P. Gillen, of Newark, who manifests great interest in all things pertaining to education, will welcome the delegates to the convention.

The convention speakers will probably be Mr. Charles Francis, one of the best-known master printers of the country; Dr. David B. Corson, Acting Superintendent of Schools, Newark; Mr. Cephas I. Shirley, Asst. Supt. of Schools, Newark; and Mr. Hugo Froelich, Supervisor of Manual Training, Newark.

It is planned to partly entertain the attending delegates by trips through several of Newark's leading industrial plants. Two of the plants already selected are the Whitehead & Hoag Co. and the Osborne Calendar Co.

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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VOL. XVII APRIL, 1918 No. 8

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Published by THE DAVIS PRESS, INC.

25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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SERVICE TOGETHER

IF America is to achieve leadership among nations, our nation needs men and women who will be resourceful, who will possess initiative, and who will be able to exert moral force.

¶ Good citizenship is the foundation of a democratic nation. It follows that each individual composing our nation should be taught truths and be trained in processes that will make and keep them fit for citizenship. The burden of responsibility for the future of Democracy therefore falls largely upon teachers. The traditions of the teacher's profession are such that our Government may safely depend upon them to see and do right whenever the principle motivating their methods is proven worthy and is interpreted clearly.

¶ Loyalty to principle merely will not, however, develop a national citizenship that is unified in its interests and aims. There should be a common understanding of what is worth while and concerted effort made to attain supremacy in the worth while things.

¶ That Industry is one of the Nation's vital interests and that Art in its products is a valuable asset in the resulting Commerce has generally been accepted. The questions involved in "ways and means" to achieve a worth while Industrialism in America are still unsolved. The problem is specifically one for the Art Teacher to study and solve and thereby to serve the cause of Democracy.

¶ As THE SCHOOL ARTS MAGAZINE has always served the teachers of the country in all movements for the betterment of our National Art it claims the privilege of leadership in the present movement for better National Industry. As co-operation has never before possessed the significance it has today the MAGAZINE also depends upon an understanding of this new significance by the teachers of the country to retain leadership for their benefit. It desires interpretations of industrial conditions by teachers who are earnestly trying to work for the interests of their community and it also desires illustrations of how they are utilizing the talent of their community to further these interests.

¶ Teachers: Speed up action so that service together may realize results that will gain for Industrialism in America the quality that will stamp it supreme in the World's markets. It is our duty to serve together to preserve the vision which we have of Democracy's future which is founded in a faith equal to that voiced by a late hero and martyr to Democracy's cause:

> Ye that have faith to look with fearless eyes
> Beyond the tragedy of a world at strife,
> And know that out of death and night shall rise
> The dawn of ampler life,
> Rejoice, whatever anguish rend the heart
> That God has given you a priceless dower,
> To live in these great times and have your part
> In Freedom's crowning hour.

Contributions should be sent to

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11441 Juniper Road, Cleveland, Ohio.

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COLORED CRAYON

WATER COLOR

INK AND WATER COLOR

THREE METHODS OF DESIGNING DECORATIVE LANDSCAPES APPLICABLE TO INDUSTRIAL ART. REPRODUCED FROM "DRAWING, PAINTING, DESIGN, AND HANDICRAFT," BY PEDRO J. LEMOS, COURTESY OF THE PACIFIC PRESS PUBLISHING ASSN., MOUNTAIN VIEW, CALIF.

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 8 — APRIL, 1918

Wrestling with Landscape in Design

PAGES FROM AN ART STUDENT'S DIARY

JUNE 3rd.—Dad has raised a rumpus about the art school, and says I've got to learn some sensible art, something that will bring in checks instead of coax checks out of him. It looks like the end of good times for me. Jim and Red and I sure have some times in the life class and supposing I didn't work hard, they say great paintings are made mostly after long periods of idleness so I think an art student ought to work only when he feels like it. Dad says a lazy artist is as bad as any other hobo and that he isn't going to have any perennials in his family garden, and that artists can be useful as well as ornamental.

June 8th.—Here I am up in the mountains. Dad just shipped me to Tom Grainger to learn how to paint and design landscapes. Grainger has his studio among the trees as he uses them a lot in his work and gets big prices for his murals and window designs. The fellows saw me off on the train and told me that Grainger is a commercial artist and for me to show him what art is and hoped that I would see that he got more "jazz" and "punch" in his stuff. I've brought my life drawings along and if I know anything, when he sees my work he'll know that trees will be a walk-away for me.

June 9th.—Showed Grainger my drawings. Don't see why Dad hollers so strongly for Grainger anyway. He only raised the corners of my drawings mostly, and said, "Same kind of stuff," and said that I would be surprised to know how little use after all there was for nude drawings in everyday art work. He said that "life drawing" was the wrong name, that "mummy drawing" would be better considering the petrifying effect it had on most of the students' careers. I told him that anyone who could draw figures could do trees, and that landscape didn't have any anatomy to watch for. I'm aching for a chance to show him what I can do to a tree.

June 12th.—Grainger told me to make some good studies of different tree characters. You'd think that the trees had personal traits to hear him talk. To me a tree's a tree. Come to think of it, I've used them in Composition Class, too. Whenever I didn't know what to do with a picture corner I've rubbed in a tree to balance in. For outdoor scenes all you have to do is to make a haystack of lines with one leg for a tree. If it's an indoor scene like a restaurant scene or a Gibson illustration, you put a large jar under it to make a potted plant of it. Nothing to it.

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TO AVOID TOO MANY SMALL PARTS AND TOO MANY VALUES WORK WITH WHITE PAINT ON BLACK PAPER. THIS PERMITS SEEING MORE EASILY THE MASSES THAT ARE TO REMAIN.

Reproduced from "Drawing, Painting, Design and Handicraft." Courtesy of Pacific Press Pub. Assn., California

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June 13th.—Been drawing trees all day, but my evil genie has been keeping me company, and besides I could never do anything on the 13th. Always used to lay off at the school on the 13th—that is besides the other days. Red and Jim never worked on Fridays or if there were thirteen fellows in the class. Grainger told me to keep it up and told me of a couple of old trees on a windswept hill to work from for "anatomy." Bess—she's the housekeeper—said my tree looked like a piece of Swiss cheese with a handle on it, but she must have been joking for I was working for the atmospheric effects through the foliage and it had to have all those openings.

June 28th.—Say, I've been working like a Trojan for the last two weeks. Grainger is O. K. He just let me flounder around good until I told him that I didn't know how to draw. I've decided that to draw a posed figure up against the same kind of background with the same light day in and out is no stunt at all. It's regular "rubber-stamp" work by the side of these trees. Why, I see more trees now, kinds of trees I mean, than I knew ever grew before. I've made some drawings that Grainger says are good studies. There's one tree that I've got my eye on—an oak that has different effects different parts of the day and they're all great!

July 2nd.—Grainger says that I've drawn trees naturalistic enough now for a while, and that I'm to work them decoratively—to apply them. Didn't know what he meant until he and I looked over a lot of his portfolios and say, *he can draw*, and one of his portfolios had some life drawings that made mine look faded. Said he made the same mistake I did, stayed in life class too long. I'm to compose some panels tomorrow with trees arranged decoratively. The last drawing I made he said was "bully." Maybe he's sorry he told me when I commenced that my trees looked "blown up," and that the man who could grow trees like mine would make his fortune, as they could be cut down and used for automobile tires.

July 3rd.—Nothing doing in the decorative tree line. Walked around hunting for something decorative so long that I was too tired to write in the diary last night. Every time I found a good scene, something was in it that wouldn't work in right, or if there was some part that would work in well, it was round to one side in another composition. Grainger says that the trouble is I'm so artistically conscientious that I'm a human camera. "Cut out and cut in whatever will compose well. You're making a decoration, not a photograph. You'll find that the best writers and composers are those who eliminate and bring in the scenes to make the complete scheme. Go at your work the same way. Plan your space, then go and pick from Nature that which best fits it." Those are some of the things I remember. Tomorrow's the 4th and he says that he'll lay off from his Exposition panels and put a day in the open with me.

July 5th.—Before we started out yesterday, Grainger marked my paper off into a lot of different spaces and said that the arbitrary spaces would represent similar restrictions in professional work, as murals and windows always had certain dimensions that the artist had to work within. And that our sketches would all be made simple and within those spaces, and say, you ought to have seen the way he went at it. He

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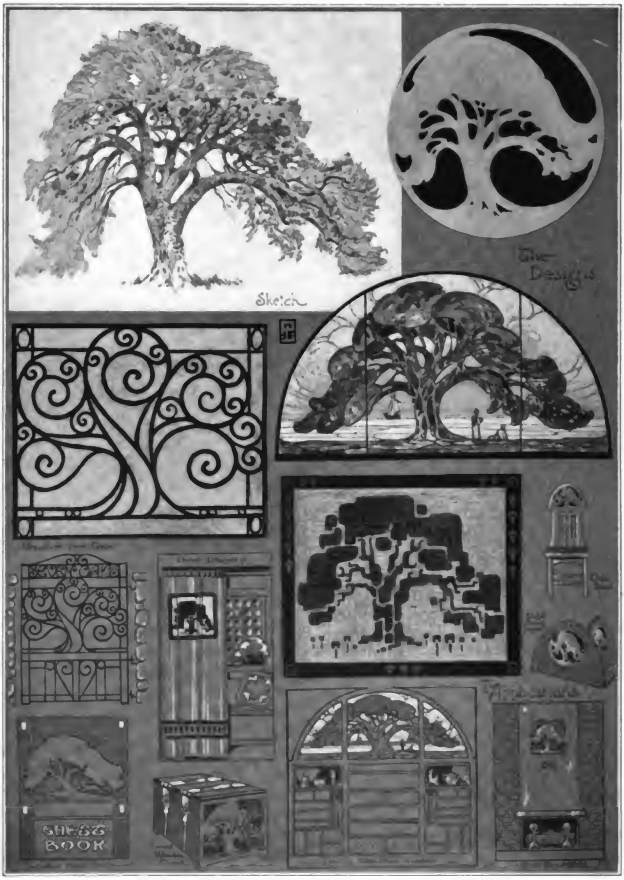

MARK OFF A NUMBER OF SPACES TO REPRESENT INDUSTRIAL ARBITRARY SPACE REQUIREMENTS, AND GO OUT SKETCHING DETERMINED TO SECURE A GOOD COMPOSITION IN EACH ONE.

Reproduced from "Drawing, Painting, Design and Handicraft." Courtesy of Pacific Press Pub. Assn., California

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simply took the mass as a whole and spotted it in the best position and changed the curve or limbs to fit gracefully, if necessary. And he didn't put in all the saw-edges of the trees, but just the important breaks. He made the whole shape first, and half closing his eyes, picked out and drew just the big openings and arranged them so that they had "rhythm." I tried one but I couldn't help putting in a lot of hit-or-miss leaves and he told me this: "Tell the truth but not the whole truth in art and particularly in decorative work. Don't think that the music record entitled 'Farmyard in the Morning,' where you can hear the calf bawl and the duck quack natural-like is the best, or that the descriptive article which tells you just wherein the Smith's bridge was located in relation to every other landmark in the county, similar to a real estate deed, is interesting. And that 'true to Nature' is not wanted or needed in art any more than in those other arts, and that art is Art only when Nature has man added—that is individuality." Say, you know I'm getting a lot more with Grainger than I did in that stuffy Life Class.

July 13th.—I've got the knack, I think, of working decorative landscapes. Anyway, Grainger has put me to work applying my sketches in black and white to tiles and leather and metal, glass and even textiles. He says that every artist should know how to say things in different materials and find out how much the materials will let him say. He simply hates materials that look like what they're not. I remember at the art school how we all fell for the cover of the "Art Student" because it looked and felt like leather when it wasn't, and how we painted our lockers to look like marble and brass when it was only wood. No more "camouflage" like that for me. I've finished the landscape of the old tree in leather and am working one out for a tile. It's lots of fun and it's a man-size job, too, let me tell you. Worked all day. Didn't want to stop to eat and it's the 13th, too.

July 15th.—Forgot to say that I had to work out the black and white panels backwards. That is, I worked with white paint on black paper. Grainger says that I was getting too many small parts and too many values. I find that it has helped out a lot working that way, because I can more easily see what I am leaving. I commence tomorrow to work in colors.

July 16th.—All discouraged again. Thought I knew color but I don't. Grainger gone to the city for a couple of days.

July 19th.—Grainger said I had decorative designs but natural coloring. Mongrel drawings he called them. Said that if a drawing is conventional the coloring should be equally so. Never thought of that. He showed me how I could get color notations from barks of trees and dry leaves, from shells and lots of other things he has in a case. The scheme works out fine. I see where Maxfield Parrish, Guerin, and the others go for their color. I've just used these schemes with my sketches and it's as good as any game. I spoiled my drawings at first trying to shade up the coloring, but Grainger showed me how to keep the color flat, changing it only where it was a different hue and not when it was affected by light or shade. He's given me a print by Riviére and one by Hokusai that are "peaches."

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A LITTLE INVESTIGATION WILL REVEAL THE LIMITATIONS OF THE DIFFERENT CONSTRUCTIVE MATERIALS. THEN SEE HOW MANY DESIGNS AND APPLICATIONS CAN BE MADE FROM A WELL STUDIED SKETCH OF A TREE OR LANDSCAPE.

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I never used to look twice at Jap prints.

July 27th.—I must put down the ways of doing color sketches that Grainger showed me. First, there's the method of using Conte crayon pencil on rough paper making a bold outline and dark masses, and then using pastels for the colors. Good quick way for working direct from Nature. Can work now right from the real trees and transpose it on the run.

Second method is the water-color and light outline. For stain glass effects. This is worked in flat colors first and then each color is separated by a light line. The lines represent the leaded lines and as glass cannot be cut into long points or portions cut out of a glass center, each piece must equal a glass that can be cut and assembled. Have to keep your wits about you in doing this.

Third, there's the ink-and-water color. Ink in the outlines strong and the dark masses with waterproof ink. When dry, rub with a stiff brush and water until the paper shows through a little. Then a light wash of yellow ochre over it all and the colors added after this wash is dry.

July 30th.—Going home for Dad's birthday. Grainger says he can use me in his work. I know I've lots to learn yet but it's great sport and so many directions that I can use my sketches now that I wonder how I ever was content to just make life sketches by the square yard like a printing press. Couldn't get my decorative landscapes in the trunk with the life drawings so I put the life sketches in Grainger's woodshed. Glad to see Dad and Mother but want to come back and get more of Grainger's punches as his punch is right there where it does a fellow the most good. Say, it makes me smile to think that I was going to put some punch in Grainger's work. I did, but I guess I was the punching bag. It's great to feel that my art work is going to be of real service to the community.

—PEDRO J. LEMOS

That nation, which after the war, employs the best teachers with the highest pay and as a part of the best school system will be the best governed and therefore the greatest nation. No people which does not respect education will demand and support good government, and if there is not a vital impulse running through its education the people of no nation can be expected to respect it. . . . Worthy education is impossible where inferior teaching forces are employed, and only inferior teaching forces can be secured where inferior pay is offered. Where teaching is inferior good government cannot be expected.

—FISHER, EDUCATIONAL COMMISSION OF ENGLAND

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Portland Cement in Elementary Education

LEON L. WINSLOW

State Normal College, Bowling Green, Ohio.

A FEW years ago the industrial raw materials used in elementary schools were few; boxes were made from paper, baskets from rattan, and dishes from clay. But outside of paper, rattan, and clay, no materials of consequence were available. Today teachers are not limited to three materials. Plaster and Portland cement are almost, if not quite, as important in the life of today as are clay and paper, and yet these materials are seldom employed in school. There is a great future ahead for both plaster and cement in the educational field. I hope that all of our readers made a study of Mr. Lemos' excellent article on "How to Make Plaster Toys," contained in the November issue of the SCHOOL ARTS MAGAZINE.

We hear a great deal nowadays about concrete construction; a long list of things ranging from sidewalks and fence posts to great buildings, dams, and bridges are built of it. Its use as a constructive material dates from ancient times. The Romans at the beginning of the Christian era were as extensive users of it as we are today. The ancients, however, employed a natural cement, whereas we use a manufactured product. The popularity of concrete as a building material is due to the following factors: cheapness, convenience, durability, strength in compression, and fire-resisting qualities. For building purposes, concrete is superior to most varieties of stone both in compression strength and in durability, while stone is far more expensive. The use of concrete is replacing that of timber in many industries, a fact which is due chiefly to the scarcity and resulting increase in the value of timber

FIG. 1. SOME COMPLETED BOXES

Three materials are used in the making of concrete: (1) The *matrix*, or binding agent, which is generally Portland cement, so named by its originator, Joseph Aspdin (1824) of Leeds, England, because of its resemblance to the cliffs at Portland, England. (2) The *aggregate*, which consists of the hard materials such as broken stone, gravel, and sand. (3) *Water*.

The principal ingredients of Portland cement (the matrix) are lime, silica, iron, and alumina. They are obtained from rocks which are mined or quarried as the conditions require. Marl or river mud also furnishes materials for the manufacture of Portland cement. The rocks are crushed in a powerful jaw crusher, and the crushed stone pulverized in a ball mill, consisting of a cylindrical drum which revolves in a vertical plane. The process of grinding is accomplished by means of balls of hardened steel, which tumble and roll

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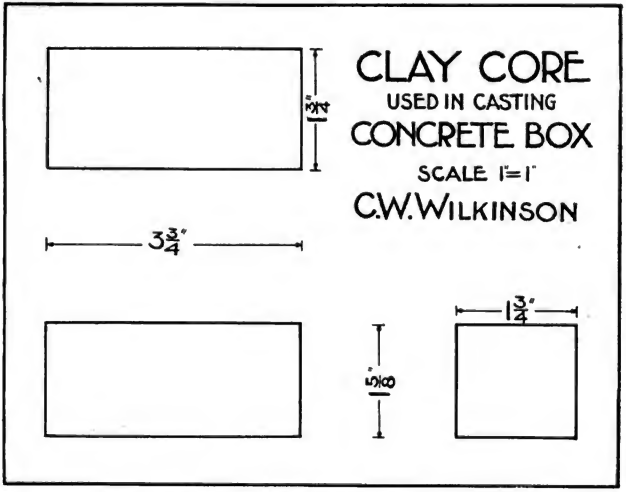

FIG. 11. WORKING DRAWINGS SHOWING HOW THE CORE IS FIGURED.

among the pieces of rock as the cylinder revolves. Seldom, if ever, are rocks found which contain all the constituents of Portland cement; if lime is lacking in the cement rock, limestone is added to the ground rock; if alumina is lacking, it is furnished in the form of shale, etc.

When partially ground, the materials are properly proportioned and are thoroughly mixed by being ground together. The resulting fine powder, known technically as the raw mixture, is fired in a cement kiln, a great tube, cylindrical in form, which is constructed of boiler iron and lined with fire clay. The kiln lies in a nearly horizontal position, being slightly elevated at the receiving end. The raw mixture enters the kiln at a hopper, which is attached to the elevated end, while the cylinder revolves laterally just as a pencil revolves when twirled between the fingers. Cement kilns are from six to ten feet in diameter and from sixty to two hundred feet in length. They are revolved by means of huge gears which, extending entirely around the kiln, mesh with smaller driving gear wheels, while the tube rests upon riding wheels resembling large casters. An intense heat of from 2,500 to 3,000 degrees Fahrenheit is maintained in the kiln by the combustion of powdered coal which is blown into it at the lower, or discharging end, by a forced draft. As the small particles of raw material gradually roll down through the revolving tube of the kiln, they are

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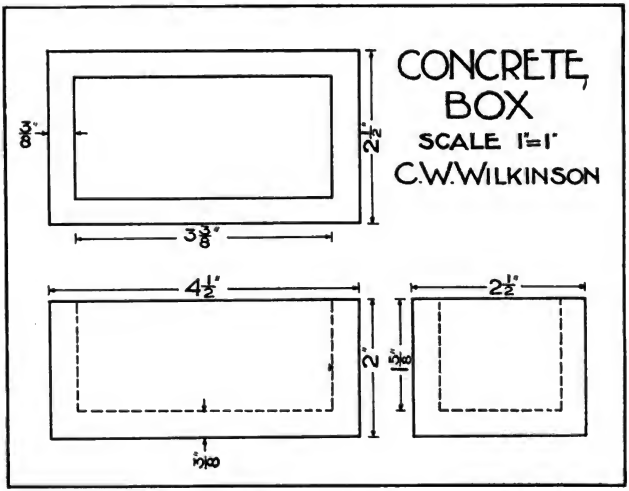

FIG. III. WORKING DRAWINGS SHOWING HOW THE CONCRETE BOX IS FIGURED.

burned, or *calcined* as the cement maker puts it, to clinker, and are dropped out at the lower end. The clinker comes out in the form of little balls which are about three-eighths of an inch in diameter. Their surfaces are rough but they are quite round and uniform in size.

When the clinker has cooled sufficiently, it is reduced once more in a ball mill. This time it is ground so fine that the powder will pass through a screen with 40,000 holes to the square inch. This finely-ground powder is our finished Portland cement of commerce.

When the first Portland cement was made in England along the banks of the river Thames, it was fired in a stationary kiln. The making of a single batch of cement then required about twenty-four days. Today the process is continuous and many hundreds of barrels are turned out every twenty-four hours.

The aggregate used in the making of concrete consists of large stones and sand. In practical work all stones which will pass through a sieve with four meshes to the linear inch are considered sand. The materials must be clean and hard. Sand which is too fine or which contains over five per cent of vegetable matter or loam will not produce good concrete. It should not be used.

In order to test the sand and to determine if it is clean enough for use one may take a common one-quart

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glass fruit jar and place in it four inches of the sand to be tested. Water is poured in until it reaches to within three inches of the mouth of the jar. The jar is now covered and is shaken vigorously until the sand is entirely suspended in the water. The mixture is allowed to settle until the water has cleared. If, after the water has cleared, the layer of loam which has been deposited above the sand is one-half inch thick the sand is not fit to use.

The best results in concrete work will be obtained when various sizes of sand and stone are used. The small aggregates will then fit into the voids formed between the larger ones and a compact or dense mass will be produced.

The water used should be free from all impurities which would tend to injure its action upon the cement. Moderately warm water will hasten the hardening of concrete while extremely cold water retards the hardening. The hardening of concrete is called *setting*. It is a chemical process.

Concrete is molded, when soft, into appropriate shapes by the use of forms which must be made tight enough at their joints to prevent the mixture from running out, as it is poured into them in a semi-liquid state. The forms should be adequately braced and tied to prevent the pressure of the materials from spreading them. Nearly all forms are made from wood, although iron and steel are coming to be used in the making of forms which are used over and over again. In the building of foundations, trenches are dug and the walls of earth thus provided are utilized as forms below the ground. In the making of concrete pottery and small articles, plaster-of-Paris forms are sometimes used.

Concrete structures are often reinforced in order to strengthen them; especially is this done where they must stand tensile strain. The kind of reinforcing and its placing depends upon the shape of the structure and the location of the strains to which it is likely to be subjected. Small structures are reinforced by the imbedding of wires in them while the material is being poured. For heavier work, coarse iron bars and even steel girders are used.

If the best results are to be obtained, concrete must be mixed thoroughly. The purpose of mixing is to get the smaller aggregates to fill the voids between the larger ones in order that a dense mass may be produced, and to provide that each particle of aggregate may be entirely coated over with a thin covering of cement which will cause it to adhere to those about it. Each tiny grain of cement must be thoroughly wet if an efficient hardening is to be obtained, a *setting* which will bind the whole mass together into a compact, stonelike conglomerate. The setting of concrete involves chemical action. It is not a drying process; quite the reverse. Drying must be prevented until setting is accomplished.

When concrete is to be mixed by hand, a large mixing platform constructed of planks is used. The platform is provided with strips nailed to its edges to keep the liquid mixture from running off. The fine aggregate and the cement are first mixed dry and then water is added slowly as the process of mixing is going on. The coarse aggregate is then wetted and is mixed with the fine materials.

When concrete is not mixed by hand the mixing is generally accomplished by means of a rotary batch mixer, a

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power-driven machine which consists of a barrel into which the materials are poured by means of a hopper. They are first mixed dry and then the water is turned in. The barrel is revolved until all the materials are thoroughly combined. The following are some of the standard concrete mixtures:* Rich mixture, 1:2:3, used in watertight utensils and in places where there are high stresses. Standard mixture, 1:2:4, used in machinery foundation and in floors. Medium mixture, 1:2½:3, used in retaining walls, sidewalks,* and similar structures. Lean mixture, 1:3:6, used in heavy walls and in large work generally.

Just what takes place when concrete sets is not definitely known, but we do know that the bond continues to strengthen for a long time after the material has had its initial or first hardening. It will stand a much heavier load after it is a year old than when only a month old. How long this gain in strength continues is yet to be determined by the scientist.

For the sake of making the above subject matter interesting and clear it is advisable to allow the children to construct something from cement mortar or from concrete. The sixth grade in the Training School of the Bowling Green (Ohio) State Normal College are now at work on the project described in this article. The examples given in the article, however, are taken from the work of a normal class. The normal students cast the little boxes shown in Figure 1.

In the making of a rectangular box from cement mortar the following steps

FIG. IV. PREPARING OUTER WALLS OF FORM.

of procedure are observed: (1) Determine use of box and its dimensions. No dimension shall exceed five inches. The walls and bottom will be three-eighths of an inch thick. (For sixth grade one-half inch walls are more appropriate.) (2) Make a working drawing of box, representing three views. Figure II. (3) When the box is cast in concrete it will be necessary to use a clay *core* to provide for the shape of the inside of the box. Make a working drawing of this core, using the inside dimensions of box as dimensions for the core. Figure III. (4) Compute in cubic inches the total volume of box, solid. (5) Compute volume of core. (6) Find difference between these two quantities, which will give the cubic content of the walls and bottom of box. (7) Allowing one-half of this volume for loss when materials are mixed (the cement filling the voids between the grains of sand), determine the number of cubic inches of material needed. (8) Four parts of cement will be used to one part of

*The first figure indicates the number of parts of cement; the second, the number of parts of fine aggregate; the third, the number of parts of coarse aggregate.

*Sidewalks are often made with a 1 : 1½ : 5 mixture as a base and finished with a 1 : 2 mixture (1 cement and 2 sand).

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FIG. V. POURING CONCRETE INTO THE FORM.

sand.* How much cement will be used? How much sand? (9) Make core of moist clay or of plasticine. (10) The box will be cast with the mouth down, or in an inverted position. Place core on a piece of board, putting a sheet of paper, or better, waxed or stencil paper, under the clay to prevent concrete from sticking and the wooden board from warping. (11) Prepare outer walls of *form*, building them of clay or plasticine about one-half inch in thickness, leaving a full three-eighths inch (one-half inch in grade six) between the core and the walls, carrying the walls up a little over three-eighths inch (one-half inch in grade six) above the top of core in order to provide for bottom of box. Figure IV. (12) Construct a measure in the form of a one-inch cube, for cubic measure. Use heavy paper and provide laps for gluing. (13) Measure out the cement and sand, placing these materials in a shallow dish (a pie tin makes a good mixing pan). (14) Mix the materials dry, and then slowly add water while mixing until the mixture is just thin enough to pour. (A broad knife is a good tool for mixing.) (15) Strengthen the clay form by piling clay about it on the outside. Also tie a string around the form. (16) Pour the concrete mixture into the form, over the core, being careful to avoid air bubbles. Figure V. (17) *Tamp* with knife, being careful not to disturb core. (18) Place long wire nails across core in order to *reinforce* the box at the bottom. Do not allow nails to project to within more than one-fourth inch of the form walls. (19) Put away to *set*. The cement will begin to harden within half

FIG. VI. REMOVING THE OUTSIDE CLAY FORM.

an hour. Damp cloths should be thrown over the form at the end of an hour from time of pouring; this will prevent the evaporation of the water and will thus facilitate setting. The form should not be disturbed until at least two days have elapsed. (20) Carefully remove outside clay form, Figure VI, and dig out clay core. (21) Smooth outside of concrete box by rubbing it over a piece of No. 3 sandpaper, being careful not to break it as it is still quite soft. (22) Make on

*White Portland cement and marble dust may be substituted for these materials if the same can be obtained from the dealer. Boxes made of the marble are more attractive than those made with sand.

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paper, using pencil, a simple border design in line, adapting it to the purpose of decoration. (23) Scratch this design upon the box with a sharp wire nail. (24) Place completed box in a pail of water to become as hard as rock. The more time allowed for this process of *curing*, the better. Four days, however, will be found sufficient. (25) Remove box from water. (26) Drain water out of it and allow all moisture to dry out of walls and bottom. (27) Paint box, if desired, with Toch's cement filler or with any other suitable cement varnish. If a dull finish is desired, the hard varnish may be sandpapered with No. 00 sandpaper.

If the making of a similar box should be attempted in Grade V, the walls had better be one inch thick in order to simplify the computation.

The following is given as an example of such computation:

Dimensions of box 5″ x 4″x 3″
Dimensions of core 3″ x 2″ x 2″

(1) Volume of box (solid) = 5 x 4 x 3 x 1 cu. in. = 60 cu. in.
(2) Volume of core = 3 x 2 x 2 x 1 cu. in. = 12 cu. in.
(3) Number of cu. in. in the walls and bottom = 60 cu. in. − 12 cu. in. = 48 cu. in.
(4) Amount to add for loss when mixing = ½ x 48 cu. in. = 24 cu. in.
(5) Total amount (by volume) of materials needed = 48 cu. in. + 24 cu. in. = 72 cu. in.
(6) A mixture of 1 : 2 : 3 (six parts) will be used.
(7) Amount of cement necessary = ½ x 72 cu. in. or 12 cu. in.
(8) Amount of sand necessary = ⅔ x 72 cu. in. or 24 cu in.
(9) Amount of gravel necessary = ⅔ x 72 cu. in. or 36 cu. in.

It will be noticed that the boxes shown in Figure I have covers. These were made according to the following method. After the box had been cast a clay core was again placed in it. This core did not extend to the brim of the box but was allowed to reach only to within one-eighth inch of the brim. The box was then placed on the table with the brim up. The exposed parts of the brim were then covered with pieces of oiled paper. Oiled paper was also wrapped around the box on the outside and creased at the corners. String was wound around the form as before and a mixture of cement and sand was poured into the box, being allowed to extend up into the wax paper form to the desired thickness of the cover. The newly poured cement plaster was then allowed several days to *set*. The cover was removed by pounding the blade of a knife between it and the box. The edge of the knife must extend the entire length of the box and the cover should be quite hard before this is attempted. Box and cover must be placed under water for the final hardening. If oiled paper is not available the making of a cover may be accomplished by the use of an outside form of clay. The brim of the box will be covered with a thin layer of clay and clearance for the removal of the cover will be allowed on the inside of the box by making the clay covering thicker as it approaches the core.

"THRIFT IS NOT MISERLINESS BUT THE FIBRE AND CHARACTER WHICH TAKES NOTE OF THE EFFECT OF WASTE AND WHICH ORDERS THE INDIVIDUAL'S AFFAIRS WITH FAR-SEEING VISION."

Frank A. Vanderlip.

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Conservation of Materials for Industrial Use

BONNIE E. SNOW
Millburn, New Jersey

THE Committee of Ways and Means undoubtedly will welcome suggestions as to the various economical devices which have been employed by teachers in different parts of the country in working out problems in industrial art. In some cases the School Board is able and willing to spend all that is necessary in providing a liberal equipment for the practical application, in terms of material, of principles of design and color, but often the funds available for this purpose must be stretched over a wide field. To make a little go a long way is the problem of many a supervisor. In these times, particularly, when strict economy is the rule in every household, it becomes our duty to make use of any and all devices and materials which will economically serve the desired ends, without educational loss. It is better for the children to bring from their homes many materials for use in carrying out projects in industrial art. It is better, for example, to make use of tablet backs, empty boxes, and cardboard waste of all kinds than it is to supply children with new materials of this kind. That training is valuable indeed which leads the child to look twice at a scrap of bright paper or a bit of silk before consigning it to the waste basket. Reclaiming the useless, making old things new, and transforming the commonplace are accomplishments which are always valuable and dignified, but which take on a new meaning in these days, when spenders must become savers, and when the American tendency to waste must be controlled and supplanted by American cleverness in turning everything to account.

ECONOMICAL STICK PRINTING OUTFITS

A ten-cent stick printing box, containing color pads, several sticks of different shapes, and sand paper, is convenient for individual use, but not indispensable. In many school systems the boys in the manual training department prepare short lengths of dowels, square stock, and other shapes of soft wood, carefully measuring, sawing, and cutting these sticks for pupils in the primary grades. These sticks are fastened together in dozens, with rubber bands, and their distribution thus becomes an easy matter. Ends of matches and of small corks, bits of rattan reeds used in basketry, accurately cut edges of cardboard for printing stems, bars, and lines, and even shapes cut from raw potato have all been successfully used in many schools for color printing. Instead of the color pads commercially provided, small pieces of outing flannel may be brought from home, cut into inch squares, and saturated with strong water color solution. A cake of hard water color dissolved in about two ounces of water with a teaspoonful of mucilage added, will make a solution that will print well on paper or cloth, but which will not wash. Diamond or Easy Dyes in solution may be used

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for stick printing. All the colored inks, red, blue, green, black, etc., are also excellent. A fine blue may be printed with the common indigo of the laundry. Saturated color pads may be placed on jelly glass covers, on bits of cardboard or in the bottom of the water color pan.

THE ECONOMICAL USE OF COLORED PAPERS

A liberal amount and a generous assortment of colored construction and engine colored papers are necessary; but whatever the provision is, it can be supplemented and enriched by training the children to save every scrap of colored paper that they can find. One teacher placed a large flat box on the table in the schoolroom, and the children brought box linings, colored wrappings, paper bands from the Chinese laundry packages, colored advertisements, posters, circulars—everything that was beautiful in colored paper. The result was a splendid assortment of colored papers for Costume Design and for other decorative purposes. The injunction, "Never throw away a scrap of colored paper" will help to conserve our present supply, and tide us over this time of famine in dyes and in paper.

THE ECONOMICAL USE OF SQUARED PAPERS

Squared paper is a wonderful aid in planning designs. It is commercially supplied in a great variety of sizes, ranging from inch to sixteenth inch of squared surface. If but one of these divisions can be purchased, it is probable that a supply of paper in quarter-inch squares will be of greatest service, for with this division as a basis, inch, half-inch and eighth-inch divisions can quite easily be secured.

THE ECONOMICAL USE OF PAINTS AND CRAYONS

Every caretaker of school supplies knows that such commodities as scissors, rules, compasses, water pans, paste cups, hammers, and other tools do not need replacing every year. In industrial art, one of the essential things to be taught is the care of tools. Tools must be kept in good condition. A certain replenishing of stock every year is inevitable, but compared to the initial expense of buying, the cost of keeping up the supply is slight. Many teachers think that paint boxes, brushes, and boxes of crayons must be annually renewed. When the Board of Education buys such materials, paint boxes will last for several years. Separate cakes of water color can be bought for refills, and brushes can be purchased separately. Crayons can be bought in boxes of single colors, or in boxes of assorted colors. These seldom need annual renewing, though the practice of sharpening crayon points should be more generally followed, in order that crayon outlines may be clear and definite. Crayons are so cheap that we should not hesitate to keep their points in good condition, as we do the points of lead pencils. Crayons containing a little wax are better for school use than pastels or chalks, though they are not so fine in color quality. Semi-moist water colors "spend" more easily than hard cakes, and, therefore, do not last as long. Kalsomine colors, which come in powder form, may be used for painting toys, cardboard furniture, and even for posters. They are much cheaper than the ordinary forms of transparent and opaque water colors. Opaque water colors, variously known as Show Card Colors, Liquid Tempera, Letterine,

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etc., are generally reserved for the intermediate and grammar grades. They are supplied in two-ounce bottles, in sets of twelve assorted colors. It is generally estimated that one box or set of these colors will last a class of forty pupils a term, or half year. Opaque water colors are also supplied in quart bottles, when large quantities of a few colors are desired. All opaque water colors including kalsomine, may be applied with ordinary water color brushes, as the colors wash out freely.

ENAMEL PAINT OR OIL PAINT CONTAINING VARNISH

Oil paints of all kinds are harder to handle with classes of pupils than any of the water color preparations. Generally their use is confined to seventh and eighth grades and high schools. One coat of enamel paint will dry over night, then another coat may be applied when desired. Although enamel paint may be spread with water color brushes such use renders them unfit to use again with water colors. All brushes used must be thoroughly cleaned with turpentine or kerosene after using for oil paint. A little vaseline should be rubbed into the brush after such cleansing, and this should be carefully wiped out before using the brush again with oil paints. Enamel paint may be mixed to obtain different color tones. It is supplied in two and a half ounce cans. A good selection of colors to begin with is the following: White, black, carmine, ultramarine, blue, chrome yellow, chrome orange, emerald green. These colors will last the average class a term or half year.

THE ECONOMICAL USE OF FABRICS AND CLOTH

Various checked ginghams, striped calicoes and percales, and dotted muslins of different kinds find many uses in industrial art. These materials may all be purchased by the Board of Education, but it is really better, when possible, for the children to bring from the family piece-box such scraps of these fabrics as can be spared. The result will be a less slavish "sticking to the text," a greater variety, and what is even more important, the enlistment of home sympathy in the school work of the children. The same applies to various embroidery cottons, flosses, Germantown yarns, crochet threads, etc. A substitute for filet canvas may be found in the well known filet curtain net, starched stiff and ironed flat. A five-cent square-meshed dish cloth may also be starched, ironed, and cut into the strips or pieces required for exercises involving the use of a square meshed canvas. There is also obtainable a cheap canvas used by milliners, square in mesh and light in weight, which may be used instead of the filet canvas formerly imported from Germany.

BEADS

Wooden and glass beads of various sizes have lately supplied a distinct decorative note in basketry, embroidery, crochet, and several other crafts. Since the war, beads have greatly increased in price, and many substitutes have been evolved. The first of these is clay. Any size or shape of bead may be modelled from clay, pierced when it is wet, and painted with opaque water colors. There is also the medium known as Permodello, a preparation which keeps moist in the can for an indefinite period, but when exposed to the air it becomes like stone. Beads of all kinds can be modelled from it, painted with opaque water colors when moist, or with enamel paint when dry.

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There are many seeds such as beans, pumpkins, cannas, Job's tears, etc., that can be pierced when green, and afterwards dyed or painted. Beads can also be made from strips of painted or printed papers, twisted about a hat pin and shellaced. Tiny sea shells, pierced and strung have also a decorative value. So have small spools upon which button twist is wound. These may be painted in brilliant colors and strung upon cords, etc. Beautiful beads are also made of colored sealing wax.

OBJECTS SUITABLE FOR DECORATION

While all objects are not better if they are decorated, still there are many comon "containers," such as biscuit boxes, tea boxes, paraffin quart cups, ice-cream holders, olive bottles, etc., which may be transformed from their humble origin and office, and transferred from the scrap heap to dignified and beautiful service. There is danger, however, of a return to the decorative dark days of the eighties. Let us, therefore, subject each article brought to the transforming table to the following tests:

1. Is the object beautiful in proportion and shape?
2. Does it suggest the intended use?
3. Will it be more suited for this use, and more beautiful as an object if it is decorated?
4. Will the proposed scheme of decoration transgress any principle of design or of color harmony?

The foregoing suggestions are typical of the many devices for economy which will inevitably occur to teachers who are limited as to materials and funds, but whose enthusiasm for practical art is unbounded.

Department of Home Making

Conducted by

FLORENCE E. ELLIS*

Ponds—A Rock and Water Garden

WHY not have a little of the country in our yard? The spirit of it at least is not so difficult to achieve as might be believed.

Many city gardens have formal ponds and they are beautiful, but for the unpretentious home, if space permits, a naturalistic treatment is fully as charming and gives more the appearance and feeling of the real country.

A small pond is a possibility for almost any home. The expense is moderate, the amount of labor necessary for its construction is not great, and the real joy it affords is immeasurable.

The æsthetic value of such a pond is its great recommendation but not the only one. It attracts birds to our garden, makes an admirable drinking and bathing place for them where they are so useful in protecting plants from insects, bugs, and worms.

But some one says, water brings mosquitoes; true, yet this no longer troubles us for a few gold-fish or frogs soon destroy their larvæ, and aquatic vegetation keeps the water fresh and wholesome.

Subscribers are invited to send material for this department thus making it mutually beneficial through exchange of ideas and experiences.

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I. TROLLIUS OR GLOBE-FLOWER IN A LOW FLOWER BOWL.

How wondrously beautiful is the pond! The clear water reflects heaven into our garden and into our very souls —a bit of heaven brought nearer us. In fair weather we see in it the blue sky, at night the moon and stars. On its edge flourish iris, rushes, water-lilies, cowslips, mint, horse-radish—interesting water plants innumerable, and their numbers and charm are duplicated in the water below. Birds flit across its surface, light on the lily pads, drink, bathe, and pour forth their sweetest, happiest songs in joy and gratitude.

A pond formerly seemed such a complicated, uncertain thing to most people —the greatest fear being that winter would cause its ruin. Now that mere novices have ventured and succeeded and it is proven such an easy thing to do we need no longer hesitate.

The informal, naturalistic pond is easier to construct than the formal one, in that any irregularity in form only enhances its charm. Mechanically its construction has fewer difficulties, but from an art standpoint it possibly requires more careful study for pleasing composition than does the more formal one.

Having decided where the pond is to be, its size and proportion, the excavation is made to a depth of from two to three feet in the center, with sloping sides, the slope not less than forty-five degrees, to give the required resistance to frost and ice.

An extra excavation of about six inches is allowed on all sides for thickness of concrete walls.

The concrete is composed of four parts of coarse sand to one of Portland cement. The sand is often equal parts sand and small rocks graded from gravel to inch-sized stones.

A tight mixing board about seven feet square is needed. Mix a small amount of concrete first, in a dry state, and thoroughly, until it is of an even color. Add water until the mixture is soft and pasty, but not sloppy; continue mixing until it is of an even consistency throughout.

The earth must be thoroughly compacted for a foundation for the concrete, and well sprinkled but not made muddy, before the concrete is put in place. The earth must be just moist enough not to absorb the moisture in the concrete. Often a pond is lined with a few inches

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of cinders pressed down solid into the soil before the concrete is placed.

If one side of the pond is a little lower than the others it gives an outlet for the overflow of water and this can be carried to other parts of the yard.

Many ponds made in such a simple manner have proved highly satisfactory. If small cracks occur from frosts or other causes they are brushed over with cement and water; if larger ones come they are chiseled out and plastered with a mixture of three parts cement and one of sand. Too rapid drying sometimes causes shrinkage cracks. If possible protect the concrete from the hot rays of the sun until hard, which takes about four days.

If the concrete rim extends six inches on the outside edge it holds the sod and gives a more natural appearance.

A small drain pipe in the bottom of the pond can be connected with the sewer to empty the water—but there are many successful ponds without drainage and they are siphoned out with a hose at the end of the season. If cleaning is necessary at other times the water can be merely flushed off at the top. Goldfish do much better when dirt is allowed to collect, and the water plants keep the water fresh.

To construct a formal pond a framework must be placed to hold the concrete until it hardens, then the boards are removed; but nothing of this kind is needed with the more naturalistic pond.

Several small pools of varying sizes and connected by channels are very lovely. If these small pools are long, narrow, and each succeeding one is on a lower level, larger and deeper, it gives something the appearance of a brook emptying into the largest pool. When the concrete basins for these pools are

II. CAMPERNELLE JONQUILS HELD IN A NEDOMÉ.

finished, line the connecting channels with concrete. Stones and water plants complete the naturalistic effect. A small rustic bridge across the brook is very effective.

Nothing could be much more attractive than such a water garden, and the study of aquatic plants and life it affords is fascinating. During most of the summer the water will be quiet and warm—just the right condition for a flourishing growth of water plants. A lantern hung over the pond enhances greatly the beauty of the pond at night and attracts insects which fall into the pond furnishing a feast for the goldfish.

Can anything be imagined which will furnish greater mental rest and relaxation than such a garden—that will be more soul refreshing, more quickening

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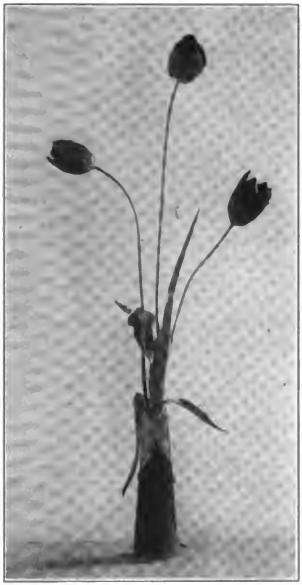

III. LONG-STEMMED TULIPS.

to the imagination, than the wonderful inspiration of beauty so exquisite!

FREEDOM IN FLOWER ARRANGEMENT

A member of the great circle of readers of THE SCHOOL ARTS MAGAZINE asks for suggestions as to the "arrangement of bouquets of flowers." The old fashioned bouquet was an indiscriminate mixture of flowers crowded together in such a way as to make a blotch of form and color. If we are to get anywhere in our appreciation of the decorative uses of flowers we must realize that when flowers are cut from their natural supports and placed in jars for display a picture is made in which the tints and lines of life take place of the pigments of the artist. If the picture is to be successful there must be an understanding of the spirit of the plant chosen and an arrangement of branches and flowers that corresponds to it.

The great charm of most growing plants is found in their free exposure to light and air. Leaf, twig, and flower reach freely out into space with no suggestion of cramped confinement. So in our use of cut flowers we should try to attain this natural freedom, giving to each blossom room to show its grace of form and tint, rather than merely to make a blotch of color by an indiscriminate crowding.

It is the instinct for such natural display that has led the Japanese to use so largely the metal holders called *nedomés* These *nedomés* are simply rust-proof plates of metal so welded together that they afford places in which the bottom ends of cut-flower stems can be thrust to hold the branches in position. Perhaps the greatest advantage of the use of them is that it enables one to use low broad jars or flower bowls from which the stems arise in most attractive fashion. This fact enables one to give to each particular plant a position that corresponds to the spirit of its growth, with a similar degree of freedom for leaf, bud, and blossom. One can thus follow indoors the spirit of the changing seasons outdoors, from the charming daffodil pictures of May to the last wild flowers of October.

By a little care in adapting the receptacles to the flowers one can easily get compositions in which the rhythm of line holds throughout. Thus, in the accompanying picture of globe flowers or Trollius, Plate I,—one of the most attractive blossoms from the June gardens—each flower echoes in miniature the curving lines of the low round bowl as the curves of the stems repeat the curves of the upper margin. On the other hand the picture of campernelle jonquils, Plate II, shows the repetition of nearly straight lines throughout and the general outline of the composition repeats the outline of the receptacle.

Without the use of *nedomés*, however, and with the ordinary tall vases to which we are accustomed one can get natural displays that reveal the charm of leaf and flower if we will be content with one kind alone and few of that kind. Three such long-stemmed tulips as are shown in a vase, Plate III, that embodies in outline and decoration the clean cut lines of leaves and stems, reveal their beauty to a much greater degree than would a dozen crowded together in a larger receptacle.

Clarence Moores Weed, Lowell. Mass.

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Department of Costume Design

Conducted by

ANNA L. COBB

Why We Should Conserve and Standardize Dress

At the end of an analytical and at the same time somewhat humorous article *explaining* women's dress, published a short time ago, there appeared the optimistic statement that "the unpracticalness of present day styles for women would gradually decrease and eventually disappear." This prophecy was preceded by the assertion that "People are gradually perceiving that to be idle and useless is to be vicious."

Any sudden change in attitude towards dress, whether caused by philosophical reasoning or by puritanical moralizing arouses little or no attention from women in ordinary times. Passive acceptance of censure and commendation has marked the course of costume criticism at all times. It is true that when statesmen have overreached the mark in Sumptuary Laws by imposing them capriciously or perpetuating them as reformatory measures an active resentment has been shown. It is also true that there is suspicion of men's motives whenever they advance reasons for economy or conservation in women's dress, the "unlovely results" of adopting their severe and monotonous attire not having, up to the present time, enhanced woman's opinion of either their reasonableness or taste. In the matter of dress women have "walked the thorny path of *experience*" and can, therefore, calculate to a nicety its value as adornment and its cost in terms of money, time, thought, and energy. In the matter of Fashion they have been more dependent. Influences which establish styles are so complex and subtle that few can analyze them; few can separate trade conditions from economic pressure—or political expediency from national sentiment. This would require deliberate reasoning after the study of endless statistics and women can seldom be coerced into reasoning about clothes until awakened to a threatened disaster. To measure industrial demand and compensation this sort of analysis is imperative in the business world. Women nowadays are involved in industrialism and must cease to play the game of dress as if it were merely one of Nature's own to be played in Nature's way. History proves to us that violent revolutions in modes of dress have suddenly taken place in response to revolutions in thought and sentiment. In fact most crises in history are marked by costume changes to meet new situations and women in these reactions have usually forced the change. Popular enthusiasm will do more to cause a prevailing mode to evanish and to establish a new one than any calculated business scheme will do, although business is quick to meet and even anticipate every change. Its existence depends upon its alertness in these matters.

The present stupendous struggle on the part of men and women in America to attain, with their allies, a more exalted civilization in which all nations may claim comradeship, has certainly

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EARLY 15TH CENTURY. The 15th Century is the end of the period known as the Middle Ages. Extravagance and splendor the keynote in costume. Long draperies and rich fabrics. Many forms of sleeves, some so long as to fall to the ground when draped back over the hand, displaying bright linings. Also slashed drapery, known as "Dagged." The remarkable head-coverings an example of the caprice and frivolity of the times. These lasted seventy-five years, from 1395 to 1470, and comprised a large variety of forms—conical, steeple, horned, etc., with draperies cascaded over wire forms, a yard wide, or a yard high.

THE MAN: Armor N3; Tunic with dagged edges B$\frac{3}{8}$; Girdle YYR$\frac{5}{8}$; Shield Band R$\frac{4}{8}$.

THE WOMAN: Hennin, or head covering and collar, White; Gown and bandings, Gold, with B$\frac{4}{8}$ and R$\frac{2}{8}$; Dress R$\frac{4}{8}$ brocaded with B$\frac{4}{8}$ and YYR$\frac{5}{8}$; Girdle and lacing YYR$\frac{5}{8}$.

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supplied sufficient emotional force to cause reactions in thought and conduct to every old order of things. Expediency may have initiated reforms but enthusiasm for righteous principle quickened them. As food, coal, and other materials have been reorganized as to production and consumption so should dress, an enormous absorber of both material and labor, come under investigation. It is time that women *enlist* the time, thought, and energy necessarily given to clothes at all times, in service of dress from a war point of view. Fortunately this does not mean sacrifice of any of the qualities in dress that define charm or beauty.

Consistency being a primal principle in art, it will follow that costume consistent with existing conditions cannot fail to be satisfying. What are existing conditions at present? They are highly emotional and tensely economic. An ethical and social revolution is in progress, as well as political ones. The idle, useless, and, therefore, vicious people are condemned. It is a unique reaction to the *laisser faire* attitude of a short time ago. Consistency demands that clothes become a *Symbol* of this reaction. Service and simplicity should be synonymous. Fortunately the two meet in perfect compatibility within the field of art. What artists have wished and worked for during many years may finally be accomplished by the utilitarian demands of war and may thus become one of its compensations. Efficiency for service will require the disappearance of distorted silhouettes due to excess material and of pointed toed and high heeled shoes that prevent free, swift, and painless progress. Superficial accessories that confuse attention and disturb harmony should not be in evidence at any time; in war time they are "vicious." Materials consistent with surroundings, climate, and occupations should be adopted. This means that white or light shoes should not be seen on unclean streets nor in ill kept public vehicles and that transparent fabrics, better suited to theater or dance use should not be used for school, shop, nor office wear. These are but a few of the absurdities that have dominated Fashion for a long time and which good taste as well as expediency demands to be removed so that materials and modes may be employed, consistent with conditions that will permit the regeneration of women into artists in matters of dress. Their morale as efficient servers in times of national crises may at the same time be secured and strengthened. The economic and artistic will thus progress side by side.

Those who think at all about the matter feel safe in predicting that volunteer saving of fabrics and labor means wisdom. Government conscription of both may be inevitable. Silk, linen, and fine Sea Island cottons are needed for aeroplanes. The first two for service planes, the third for practice planes. Wool and leather in enormous quantities are needed for the army. Is it not travesty on women's loyalty that when these things are most needed for humanity's sake, that fashions in shoes require more leather than ever before and that sweaters suddenly assume an importance in the wardrobe never known before?

A few manufacturers have recently been interested in the idea of standardizing business and street dress for women. Women's clubs have also exploited the idea. They have proven the

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LATE 15TH CENTURY. By the end of the Century, eccentricities gradually disappeared giving place to a quiet dignity and grace. Dresses fitted easily, full skirts were looped up, and a small cap fitted closely to the head. Man's costume consisted of "Doublet and Hose." The Italian influence of this time was the beginning of the Renaissance, which flourished in the next century. The end of the 15th, and beginning of the 16th Century was a period of transition.

THE MAN: Doublet—Undergarment, with the sleeves, White; Jacket or jerkin, and cap, R$\frac{4}{4}$; Trunks, stripes of White and R$\frac{4}{4}$; Leathern hose, YR$\frac{2}{2}$; Boots, YR$\frac{8}{8}$; Band with slashes R$\frac{4}{4}$; Cape, R$\frac{4}{4}$; Linings B$\frac{3}{3}$.

THE WOMAN: Gown, B$\frac{8}{8}$, embroidered in Gold and Y$\frac{2}{2}$; Sleeves and puffings, White with bandings of R$\frac{2}{2}$; Underskirt, R$\frac{4}{4}$; Cap, White, Y$\frac{8}{8}$ and Gold with ribbons R$\frac{8}{8}$.

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desirability of the idea with three arguments that have a cash value to wearers of factory-made garments. As garment making is a seasonal trade it follows that manufacturers and workers are often at a loss in adjusting the wage earning scale. Standardizing of women's garments would permit manufacture of them on terms more like those secured to factories with an output of male attire. (1) Manufacturers could use their plants to advantage through what are now dull seasons. (2) Workers could secure more continuous employment and as a result more equalized earnings. (3) The business market would react favorably to more even industrial activity. The first two statements are sufficiently obvious; the third may need some explanation. To avert serious loss at the end of a season it is necessary that manufacturers and merchants add to the production cost of garments certain sums, carefully calculated, to cover trade losses that result from various causes. Rapid style changes and deterioration because of handling are but two of the reasons for depreciation of stock. Business safety demands that initial selling prices protect the reductions that result in course of time. The secretary of one of our largest and finest factories recently stated that at least thirty-five per cent of the purchase price of a garment could be saved if women accepted the idea of a reasonably few types of garments that could be used for a reasonable number of years as standards of suitability to purpose and of excellence in cut and make.

The economic desirability of the idea is not even debatable. The artistic desirability is also obvious to those who think clearly about it in terms of basic principles. If consistency with prevailing conditions is a fundamental principle, if suitability to use and surroundings, and harmony of individuals with groups mean laws that result in orderly adjustments, then the Idea of standardized dress demands thought and interest on the part of all women active in the affairs of the world, those exempt from the "viciousness" of idle, useless living. The æsthetic demands of women need not be ignored. Monotony of form and color is not necessary, and the "unlovely results" of man's utilitarian costume need not be repeated. Femininity need not be sacrificed. Masculinity has never been measured in terms of cloth and cut. Personal charm or attractiveness may be enhanced by clothes but is never dependent upon them. Physical and mental qualities determine individual attraction and although "Nothing of us belongs so wholly to other people as our looks" it is the unity and consistency of our clothes with our person and surroundings that defines the desirability of our "looks."

It should be the privilege of art teachers everywhere to incorporate the principles of art into the study of clothes if for no other than patriotic reasons so that "sweet reasonableness" to symbolism in dress may permeate selection of type, materials, form, and colors on the part of our young American women. It is due them that our educational plans should aid them to properly express in clothes the marvellous experience they are now having in "making Democracy safe for the world."

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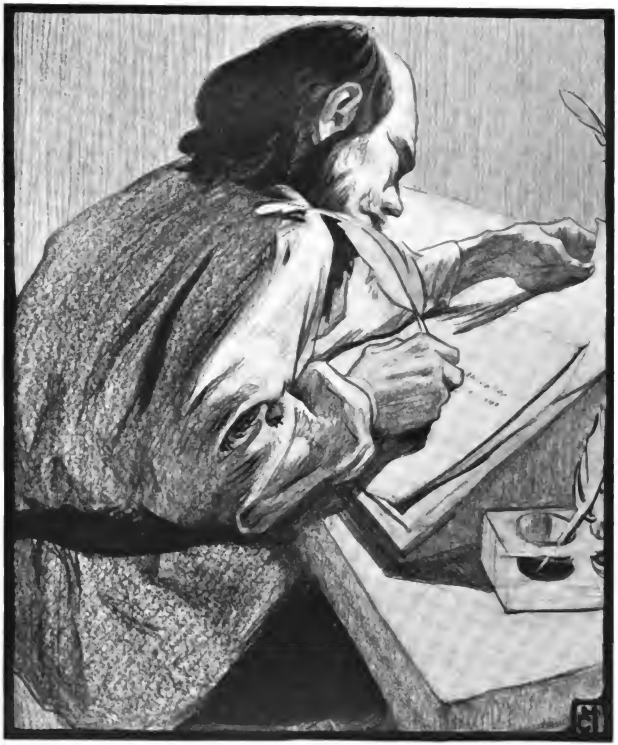

To form certain letters afforded him special satisfaction

AN ILLUSTRATION for Gogol's "The Mantle" executed in black and white by Miss Cora Holden, of The Cleveland School of Art.

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EDITORIAL OUTLOOK

THE surprise and shock of war has left us neither insensible nor impotent. We have experienced both intense emotions and violent reactions to them. We have felt for a time as if reconciliation between this present chaos with its causes and our former ideals regarding harmony and co-operation with other peoples for mutual benefit was impossible. To our credit, however, we may justly claim that from these disturbances of mind and spirit there have developed "Strong *beliefs* out of which vigorous actions spring," that may be trusted to restore equilibrium between the ideals of humanity at large and its activities. Narrowed down to the observation of our own affairs we also find that our viewpoints have shifted and that our outlook has grown larger because of the influence of these new convictions.

Despite the shattering of all our former formulas for progress and prosperity there survives sufficient confidence in our American inventiveness and energy to urge us into a campaign to "conserve and further American promise." The faith we have in the latent talents of our youth, in the potential creative power of our girls and boys, and in their willingness to respond to worth-while guidance and help in a worthy way gives us assurance that the task we have set ourselves in this campaign is certain of accomplishmene.

Even if we are forced to agree with George Moore who said in a conversation that "Art is dead....Only one great artist is necessary to save the self respect of a nation and you Americans have produced two—that is enough," we would emphatically disagree with any contention of his that Art will stay dead, or that America will be satisfied with Whistler and Whitman only as adequately expressing America. The new spirit as it develops is not individualistic. The war has for the time being made it decidedly nationalistic and national ideals and national activities are the two motives that will merge into one sufficient unto itself that will demand expression. We shall have to get better acquainted with it, discover new ways of seeing it in relation to nature, acquire fresh visions regarding it, and devise new formulas for its interpretation.

The problem is one for all to master, not for leaders only. "Get together" has always been a valuable solgan in arousing energetic action. "Help the other fellow" is more than the generous slogan it sounds. It is a wise one. It implies a fellowship of ideals and effort that becomes beneficent in both directions when co-operation is required. And co-operation is necessary where common interests are involved.

Those of us who share these beliefs and are willing to work in their behalf should establish a liberal interchange of views and visions so that every possible process by which the creative spirit of our American youth can be quickened may be devised and developed. We must stimulate the imagination and inventiveness of our young people if we hope to safeguard for the coming generation our national life, its labors, and its art.

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A CALENDAR for April (last year) showing a landscape in pen and ink by Mr. Lemos.

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Good Ideas from Everywhere

☞ We welcome not only illustrated accounts of successful lessons for this Department, **especially** from **Grade Teachers,** but requests for reference material that will prove helpful for the **Alphabeticon.** THE EDITOR.

FIGURE COMPOSITION. The decorative arrangement of the human figure within a definite shape and space is the problem solved by Cora Holden of The Cleveland School of Art in the composition shown on page 355. The study is also one of illustration and the selection and organization of the elements used are particularly appropriate to the subject. The treatment of line and mass is well managed and the mediums used have permitted free interpretation. Ink and wax crayon have combined well within this composition. It is important that careful drawing should distinguish a study of this sort. We need more attention to this aspect of art study in our schools if our commercial posters and advertisements are to have any distinction or quality.

CALENDAR DESIGN. The landscape composition used as a calendar decoration which is reproduced on page 357 shows a fine appreciation of the anatomy of trees as well as of their decorative possibilities. This design was made by Mr. Pedro J. Lemos, Director of the Museum of Fine Arts, Stanford University, California, who also loaned the plate from which this print was taken. As a landscape composition it is most satisfying and proves that where a discriminating judgment is used in selecting and arranging Nature's materials a fine decorative result may also be obtained.

PLANT LIFE. The sixth in a series of drawings of Southern plants sent by Prof. Ellsworth Woodward is reproduced on the page opposite. This drawing shows the cotton plant with a fine strength and vigor of growth in the lines and masses of its stem, flowers, and seed pods. Suggestions for design motifs are numerous. The type of pattern developed after study of this plant should show its simplicity as well as its strength in order to be attractive. It is well worth study in our schools.

The Spanish Chestnut, indigenous to more Northern climates, shown on page 361 was drawn by Mr. R. James Williams, of Worcester, England. It shows careful analysis and rendering of both the general structure and details of the stem, flower, and fruit. The excellent adaptations to special decorative projects shown on the same page suggest many other possibilities for its use in applied design.

COMPARATIVE STUDIES. There is no such thing as a tree, or a bird, or an animal. There are pine trees and apple trees, poplar trees and peach trees, but never an abstract tree,—except in the pictures of those who are either ignorant, or "old masters." Children draw abstract birds, but nature makes only particular birds like bluebirds and robins and mockingbirds. The student should be humble for a long time and content to learn from nature one form at a time or one detail at a time, until his mind is stored with faithful images of the facts. As Mark Twain said to Kipling, when Kipling visited him and found him reading an encyclopedia through, "First get your facts; then you can manipulate them to suit yourself." Sheets like those reproduced on pages 363 and 365, are of immense value to the growing mind. A beginning should be made with much simpler objects. In the elementary grades the pupils should make sheets of leaf shapes, flower shapes, fruits, seed packs, silhouettes of typical tree shapes, etc. In the high school, sheets of the rose as interpreted by different peoples for various uses, of the lily, of the lotus, of the acanthus leaf, of the grape vine etc. And then, such sheets as these showing studies of eyes, ears, beaks, wings, mouths, feet, tails, color schemes, etc. The drawings reproduced on pages 363 and 365 were made by C. B. Perskie, a student in the Pennsylvania Museum School of Industrial Art, Philadelphia. The originals drawn in lead pencil, are fine examples of pencil rendering The various textures are well suggested, and the handling is direct and forceful. The young artist, like Emerson's young poet should go about

> "Pondering shadows, colors, clouds,
> Grass-buds and caterpillar shrouds,
> Boughs on which the wild bees settle,
> Tints that spot the violet's petal,
> Why Nature loves the number five,
> And why the star-form she repeats;
> Lover of all things alive,
> Wonderer at all he meets."

Then later, like "a man that is a householder," he can bring forth out of his treasure things new and old. *H. T. B.*

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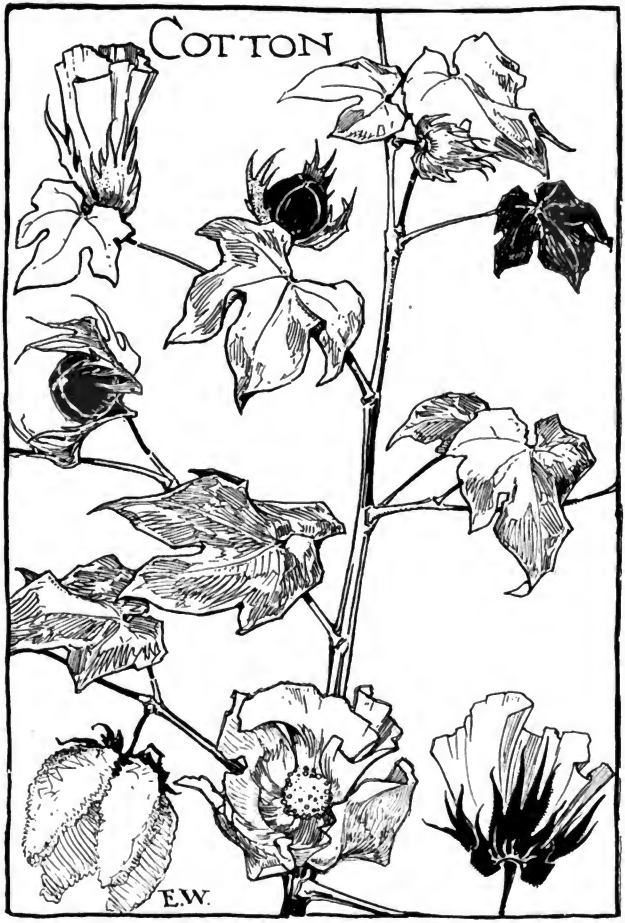

THE SIXTH in a series of Southern Plant Drawings by Ellsworth Woodward, Newcomb College, New Orleans, La.

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HIGH SCHOOL ANNUALS

THE Shortridge High School of Indianapolis, Ind., had one of the most interesting high school publications of 1917. The illustrations reproduced on this page, were contributed by Miss Roda E. Selleck, Director of the Art Department of Shortridge, who was also responsible, as censor, for the quality of this excellent work. Miss Selleck selects an Art Editor who must be a senior, and who in turn selects the editorial staff. (The literary work is under the supervision of the head of that department.) "No one works on the staff who is not willing to submit his or her work to the most rigid criticism," Miss Selleck tells us, and continues: "All new thoughts are studies, and an ideal to follow is selected for lettering, style of illustrations, initial letters, tail pieces, introductions, and other forms of art work. The staff selects the cover and body papers and all printing is submitted to their criticism. The contents of the book are divided into four sections: the literary and historical section, the humorous section, the organization section, and the senior class section. These are each introduced by two well-drawn figures symbolic of the division to which they belong. The initial lettering is an important problem involving a story motif, the laws of unity and notan. The majority of the literary articles receive well-drawn and carefully composed head and tail pieces All full-page illustrations are planned to be the most charming pages of the book. The pen-and-ink work necessary to prepare drawing for the zinc plates from which the printing is made must be done in the most approved style and latest method of handling the pen. One or two wood block prints have been added to the book for inexpensive color pages and a real touch of the artist. The pupil designs, cuts the blocks, and with the censor superintends the mixing of the ink and the printing. The form of the printed page, the style of printing, the arrangement of parts are closely watched by the art censor. The book sells to the student for fifty cents a copy, which by no means meets the cost of it. The advertising in the back of the book helps, and all other deficiency is met by the senior class. All photographs in the annual are made by a local photographer and the halftones are made and printed under our own supervision."

FOOD CONSERVATION POSTERS. The posters reproduced on page 366 were contributed by Mr. John T. Lemos, Polytechnic High School, San Francisco, Cal., who also sent the following:

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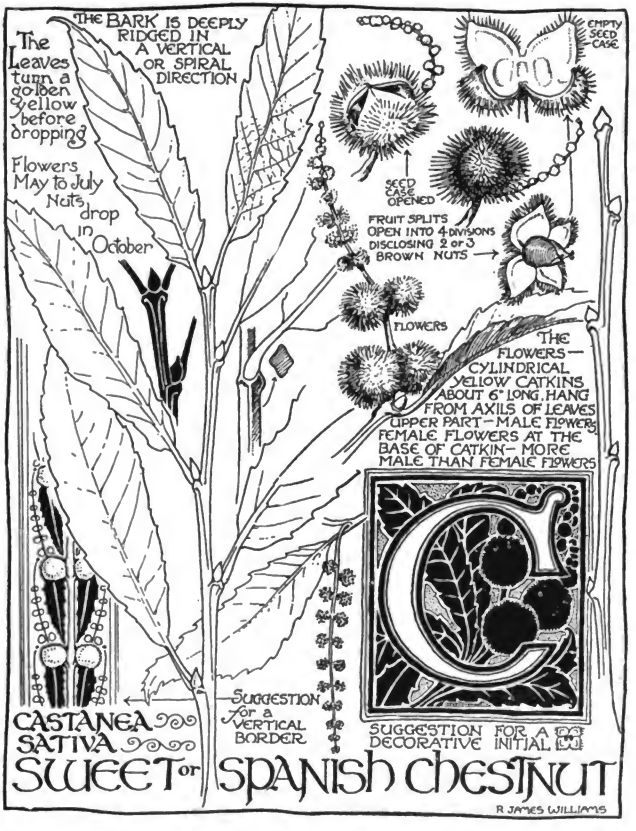

A PEN AND INK drawing by R. James Williams, of Worcester, England, showing the Spanish Chestnut and giving suggestions for its use as a design motive. This Plate shows not only a knowledge of the principles of design but a thorough familiarity with the processes of Nature as well. This page is one of a series by Mr. Williams, reprinted from *"The Teachers' Times,"* an English publication.

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Posters and Patriotism

In the days of ancient Eygpt, the victories won by their fighting men were hewn by skilled craftsmen into stones and obelisks. Today, with the biggest war in history upon us, we find the poster a most valuable feature in the promotion of our share in it. Uncle Sam was quick to realize the value of the pictured appeal. So we have had posters: Recruiting Posters, Liberty Loan Posters, Food Conservation Posters, and now Thrift Stamp Posters.

It has been said that trade names, such as Uneeda Biscuit and Kodak are worth millions of dollars to their owners. It can be truly said that the war slogans and posters put out by Uncle Sam have been worth billions to him in this war. Think it over, and you must admit that the picture left in your mind by some of the posters still remains, while the wording on those without pictures has been forgotten.

No more effective way can be found to interest the school children in our aims regarding this war than by that of posters. Many states have realized this and have held competitions among school children for War Posters of various kinds. Such a competition was recently held in New York with most gratifying results. San Francisco, always quick to reply to calls upon her in War Drives and Campaigns, recently held such a contest for posters. These posters were to be designed by high school students and were to be used in stimulating patriotism among the thousands of people patronizing cafeterias.

The competition was a most successful one, and brought home to the school children the value of wise choosing in buying their noon-day lunch. The first prize was won by Ernest Born, a student of Polytechnic High School. The honorable mentions were won by Ralph Pollack, Julius Goldsand, Lenona Grainger, and Myrtle Holman of the same school.

The Polytechnic students also carried out a poster campaign to help in the recent Y. M. C. A. drive. The school was divided into three sections.—Aviation, Army, and Navy. The members of each section rivaled each other for the number of pledges obtained from high school students. To stimulate interest, a large poster was made and divided into three sections. The top section showed an aeroplane among the clouds. This represented Aviation. The middle section showed a soldier going "Over the Top," for Army. The bottom showed a submarine chaser going after a U-Boat, for Navy. The aeroplane, soldier, and sub-chaser were made on thick cardboard and cut out, so that they could be moved. Whenever a section made progress in the number of pledges obtained, the aeroplane, soldier, or sub-chaser was moved along a corresponding distance. This war map was placed in the main hall, and stimulated interest so much that over $1600 was raised in a few days. Y. M. C. A. officials pronounced it the best idea they had seen so far.

The best benefit of all in these poster campaigns has been the vital interest it has created among school children in the success of the drives for which they have made posters.

The coming Thrift Stamp Campaign offers a fine field for teachers to carry out poster ideas. The booklet in which the stamps are pasted has printed quotations on Thrift. Each of these can be taken and made the subject a poster which may be placed in the main hall or assembly room to encourage students in this drive.

In high schools, if the art department is large enough, a poster could be made to place in each of the class rooms. These posters could be interchanged each week, so that every class would see all of the posters.

In grade classes, appropriate magazine covers could be cut out and used with the necessary lettering done in simple strokes or cut out of paper and pasted on.

Of one thing we can be sure, once get the school children in our big country personally interested and aroused in these campaigns, and the parents at home will back them up stronger than ever before.

FAIRY FLOWERS. The charming flower compositions shown on page 367 were designed, cut, and pasted by seventh grade children under the direction of Miss Nola Rearick of Lakewood, Ohio. Kindergarten papers of many gay colors were used but harmony of arrangement was insured by careful attention to values and intensities. The lower shape of paper established the outline of a flower and successive layers provided variety in form and coloring. The top one usually had well planned holes to permit delicate inner pattern. As valentines or greeting cards they would prove very satisfactory.

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STUDIES of the eye. Pencil sketches by C. B. Perskie of the Museum School, Philadelphia.

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NATURE STUDY with a *purpose* is illustrated on page 370 in the development of a problem as worked out in the 8th grades of the Newark, New Jersey, schools. The summer squash, a common garden vegetable, was selected for the motive. Drawings in colored crayon were first made in the good old-fashioned way. The drawings were made of the vertical and horizontal sections. Many designs were developed from these sectional drawings. The circular designs were used in making decorations for hats, dress-garnitures, etc., which were expressed in wool embroidery. Stencils were developed from the vertical sections. Knitting bags of interesting shape and construction were then made of a heavy, coarse, linen crash The stencilled decorations were then applied with thin oil paint. The painted shapes were then enriched with a treatment of stitchery. The bags were lined with blue cotton poplin.

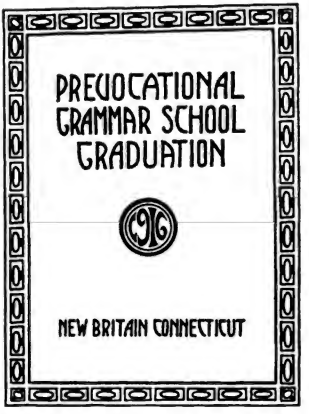
POSTERS AND PROGRAM COVERS. The Pacific Coast is again represented on page 369 by some fine examples of poster work. The lettering and spacing of these compositions are excellent Miss Maude Waller, Supervisor of Art in Everett Washington, contributed these and says that they are the work of the art department students of the Everett High School Another well designed program cover for the g aduation exercises of the Prevocational Grammar School of New Britain, Conn., is shown on this page and was sent by Mr. Joseph L. Wiseltier City Director of Art, who says that credit is due Miss Dora Wetherbee who is the art teacher in the above school.

QUOTATIONS suitable to the month are always useful in the schoolroom. Here follow a few appropriate to the springtime:

And far up the rugged hillside,
Spring and Hope in every breath,
Pure and perfect, sweet arbutus
Twines her rosy-tinted wreath.
Elaine Goodale

The cowslips sit in golden crowds
Beneath dim April's frowning clouds.
Unknown

The crocus lifts its drowsy head
And stares with slow and wandering eyes
Into the changeful April skies.
James B. Kenyon



THE COVER OF A GRADUATION PROGRAM MADE UNDER THE DIRECTION OF MISS DORA WETHERBEE, NEW BRITAIN, CONN.

Sing a song of Spring-time!
Catkins by the brook,
Adders-tongues uncounted
Ferns in every nook;
The cataract on the hillside
Leaping like a fawn.
Elizabeth Roberts Macdonald

Now the tender sweet arbutus
Trails her blossom-clustered vines,
And the many-fingered cinquefoil
In the shady hollow twines;
Here behind the crumbled tree-trunk,
With the cooling showers wet,
Fresh and upright, blooms the sunny
Golden-yellow violet.

. . . . . .

And in yonder marshes burns
The fiery-flaming marigold.
Dora Read Goodale

Little anemone
So frail and so fair,
Blooming so brave
In the cold spring air.
Sweet little messenger,
Coming to tell
Summer is coming
And all will be well
Unknown

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PENCIL SKETCHES of feet by C. B. Perskie of the Museum School, Philadelphia.

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FOOD CONSERVATION POSTERS made by students at the Polytechnic High School, San Francisco, California, under the direction of Mr. John T. Lemos. These won First Prize and Honorable Mentions in a recent competition. The winning poster, showing a machine gun in action (shown at the lower right corner of the page), has been printed and distributed throughout the state of California. To popularize the IDEA of Food Conservation for patriotic reasons the use of Posters such as these have a compelling power that is irresistible. A nation-wide response to the Idea would follow a widespread use of them.

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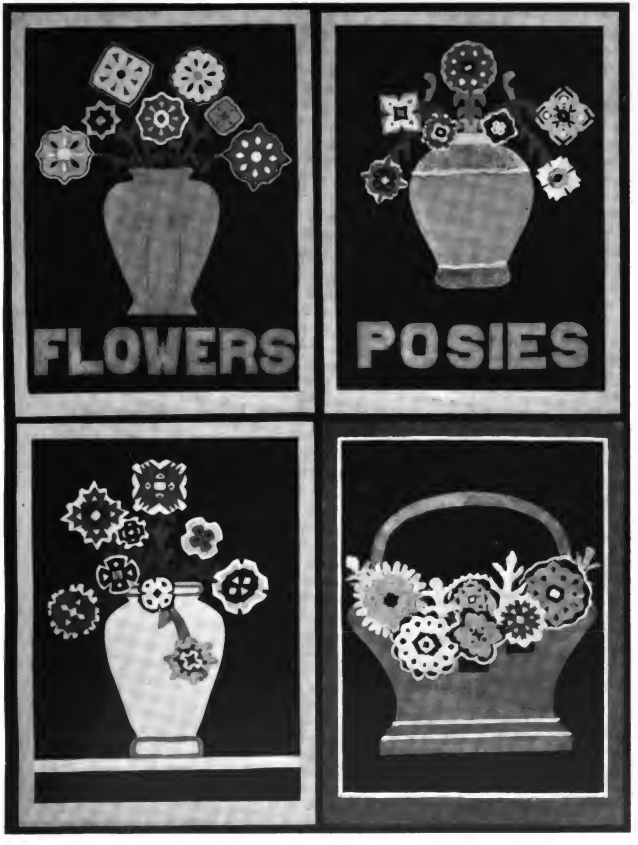

"FAIRY FLOWERS" made by Seventh and Eighth Grade pupils under the supervision of Miss Nola Rearick, Lakewood, Ohio. Economy of time and materials was emphasized when planning these "arrangements." Inventiveness was encouraged and mediums selected that would not overtax the technical skill of the pupils.

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A CIRCUS PARADE AS WORKED OUT BY FIFTH GRADE CHILDREN IN STREATOR, ILL.

THE THEATRE IDEA found an outlet in construction work on the part of fifth grade pupils at Garfield School, Streator, Illinois, under the supervision of Miss Fanny J. Kendall. The result of the "George Washington as a General" pageant is shown on this page. The costumes and devices it was necessary to study created much enthusiasm for these details and were very instructive as well. The "Circus Parade," shown on this page, was developed by third grade children and the work on the construction of ferris wheels, calliopes, and other circus attractions were entirely original. It was made a community problem and was used as a "show' giving visitors as much pleasure as it gave the children.

CORRELATION between number work and design is illustrated on page 371 by the napkin rings and match scratchers on which patterns are made based upon one-inch measurements. They were produced by second grade children in the schools of Grand Rapids, Mich.

KINDERGARTEN PROJECT. The working drawing for a sand slide shown on

page 372 was developed and used as an occupation by Miss Maude Kittredge, of Providence, R. I. Cartridge paper 6" x 9" was used The long edges were folded together and cut in halves. One half was used for the slide and one for the standard. For the standard the paper was folded in two parts and steps cut out of one half. For the slide one end was folded over about one half inch and corners cut away, the long edges folded back from cut to form upright sides. Children were given paper dolls to use with this toy

THE BEAUTY OF A STATUE, A COIN, OR A FLOWER IS THE SAME THING AS THE BEAUTY OF A PHRASE OR SENTENCE: IT REQUIRES THE SAME TASTE TO FEEL PLEASURE IN THE LINES OF A SEA-SHELL, OR A FIR-CONE, AS TO ENJOY THE MOULD OF A FINE SONNET OR THE BUILD OF A GREAT POEM.

Alfred J. Butler.

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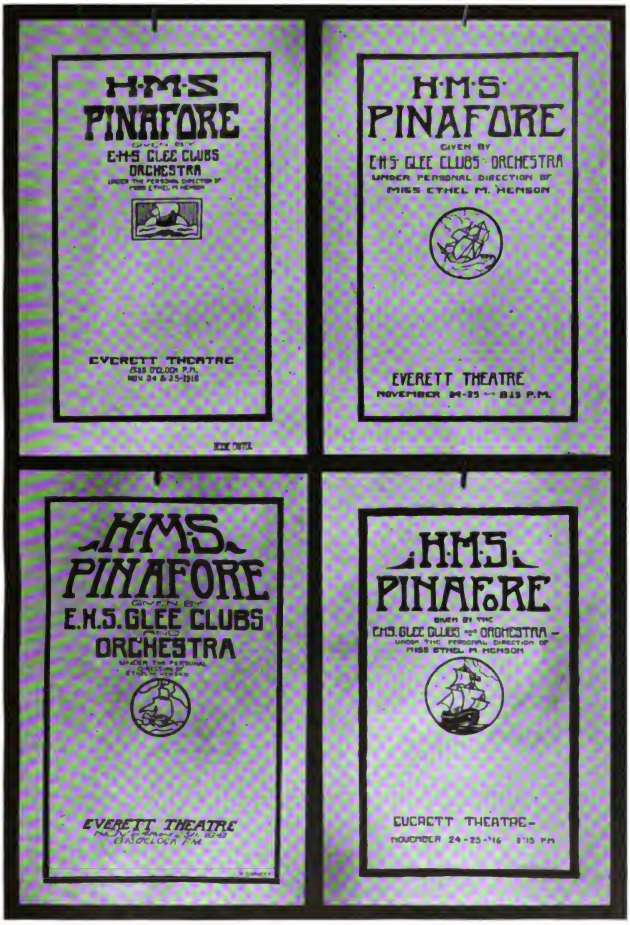

DESIGNS for program covers made by High School pupils in Everett, Washington, under the supervision of Miss Maude A. Waller.

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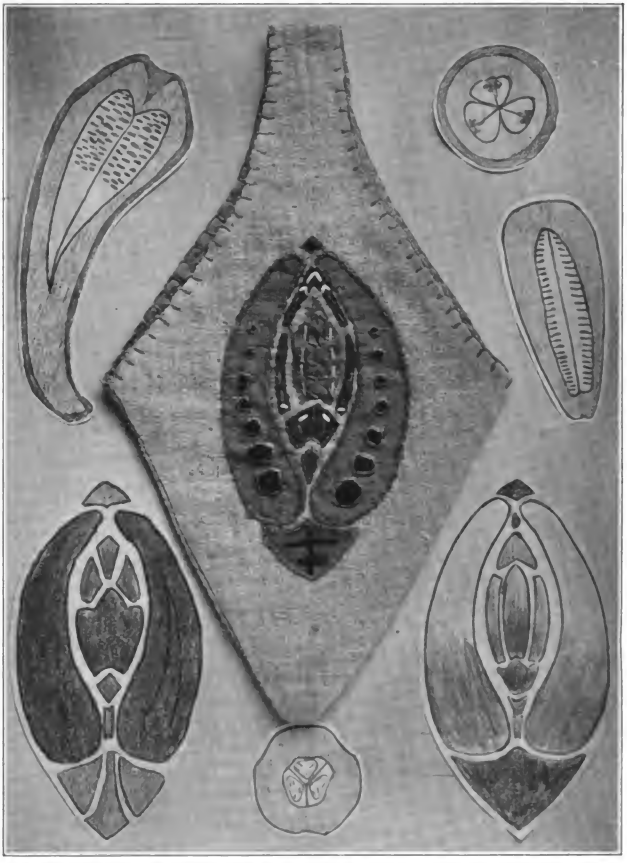

A WRIST BAG having for its decoration a stencilled design derived from the summer squash. This work was done by Eighth Grade children in Newark, N. J., under the direction of Mr. Hugo B. Froehlich. The first step in the evolution of this Bag was made by sketching the Nature Motif in crayons.

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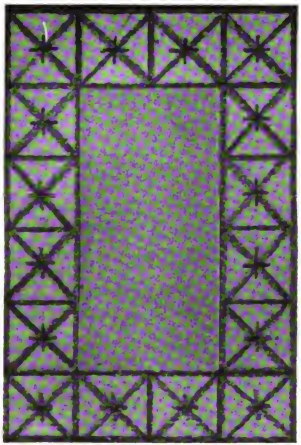

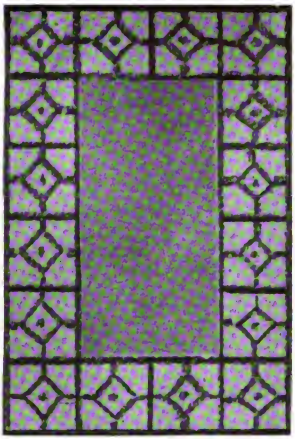

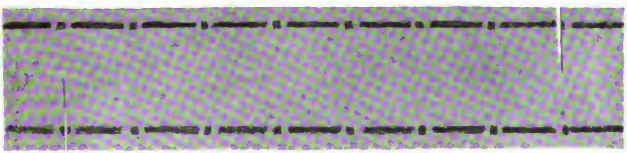

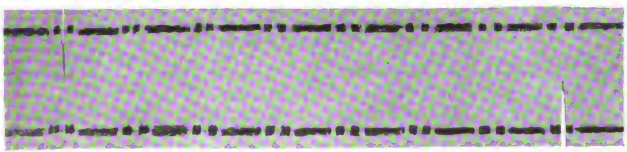

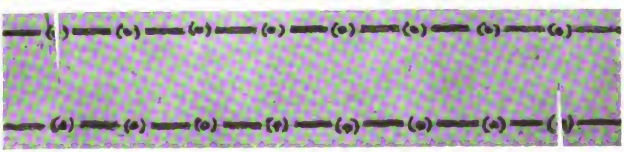

DESIGNS for match scratchers and napkin rings of paper made by Second Grade children, Grand Rapids, Mich.

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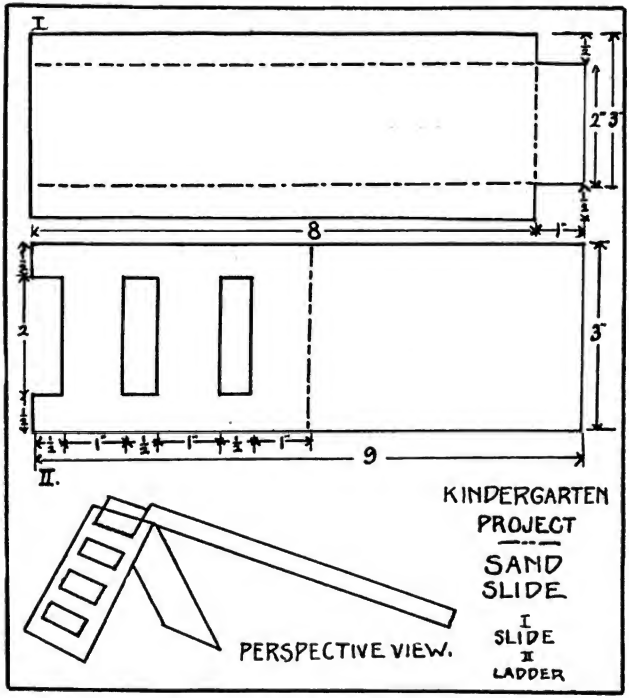

WORKING DRAWINGS FOR A SAND SLIDE AS MADE BY CHILDREN IN PROVIDENCE, R. I.

EDITORIAL NOTES

THE NATIONAL SCHOOL POSTER Competition is launched throughout the country in full force. For detailed information teachers should look to the art magazines, state directors for War Savings, and their several state committees.

The following is an extract from a letter received by Mr. Royal B. Farnum from Mr. Frank A Vanderlip:

"I have your letter and the program for the National School Poster Competition. The program seems to me excellent. . . I would give my whole hearted endorsement to the plan."

The chairmen of the poster committees for the several groups of states are as follows: Eastern Group, C. Edward Newell, Director of Art, Springfield, Mass.; Middle Group, Emma M. Church, Director School of Applied and Normal Art, Harvester Building, Chicago; Western Group, Arthur B. Clark, Director Art Department, Stanford University, Cal.; Southern Group, Ellsworth Woodward, Director Art School, Tulane University, New Orleans.

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SPECIAL ATTENTION is called to the notes you will find in italics in some of the different departments of the magazine If the magazine has helped you by printing the "Good Ideas" of other teachers, can't you help those other teachers by some of *your* ideas? Don't think the notes are meant for someone else; they are meant for YOU. All contributions should be sent to the Editorial Office which is in Cleveland. Do not send material to Worcester.

AN AMERICANIZATION EXHIBIT has recently been installed in the Carnegie Institute, Pittsburgh, Pa. While the idea has been tried in other cities the Pittsburgh exhibit was noteworthy. Many of the Schools had Community exhibits. The children brought wonderful things from home, the parents came to a social gathering at which the children appeared in the costumes of their parents, and gave folk dances, songs, etc. One school had an attendance of between three and four thousand in one evening.

THE PHOEBE BRASHEAR CLUB of Pittsburgh recently held an interesting exhibition of art needlework, historic costumes, and handicrafts at the Carnegie Institute Galleries. The Phoebe Brashear Club is composed of teachers who have received scholarships from the H C. Frick Educational Fund Commission with Dr. John A. Brashear, noted astronomer, as President. One quarter of a million dollars was placed at interest for this purpose and the club, composing the scholarship teachers, named in honor of Mrs. Brashear. The Pittsburgh children also bought Dr. Brashear's home and it is now a Settlement House. One of the old shops is the Phoebe Brashear Club House for Girls.

TO HELP TEACHERS. Teachers who wish to interest their pupils in home floriculture and landscaping will find the circular on this subject prepared by the States Relations Service of the United States Department of Agriculture, helpful and practical. It gives outlines for a course of study and class room practice, and suggests methods for correlating school study with home practice.

To aid teachers of poultry husbandry in secondary schools, a specialist in the States Relations Service of the U. S. Department of Agriculture has prepared a teachers' guide on

ART TEACHERS ATTENTION! It is a patriotic duty to use and to advocate the use of goods "Made in U. S. A."

For pens as white ink — "Snow White Fluid" — For brushes as a paint

Art Dealers can supply you with half-ounce jar of "Snow White" with Miniature Palette and explanation of how to make all tint colorings for 25c. Every teacher should know.

Direct from manufacturer; 10c extra for mailing

J. W. JOHNSTON, Fine Arts Building, Dept. S. Rochester, N. Y.

ART ACADEMY *of* CINCINNATI

Founded in 1869 and endowed for the purpose of giving a thorough training in the fundamental requirements for real success in any career in Art. Among its former students are the names of many distinguished painters, sculptors, decorators, designers, and lithographers. Adjacent to the Academy is the Art Museum. Frank Duveneck, I. H Meakin, J. H. Hopkins, C. J. Barnhorn, H. H. Wessel, Wm. H. Fry, and others.

50th Year—Sept. 24, 1917, to May 29, 1918.

For catalogue and illustrations of students' work, write

J. H. GEST, *Director*, Art Academy Cincinnati

"Training Children

to a competent and ready use of the *dictionary* and fixing the habit of consulting it, is one of the main duties that the school can perform for a student:" says Dr. Suzzallo, President of University of Washington, Seattle.

When questions arise do you suggest that

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400,000 Vocabulary Terms. 2700 Pages. 6000 Illustrations. Colored Plates. 30,000 Geographical Subjects. 12,000 Biographical Entries.

The only dictionary with the new divided page, characterized "A Stroke of Genius." Type matter is equivalent to that of a 15-volume encyclopedia.

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WRITE for Specimen Pages, Illustrations, etc. FREE to teachers, a new booklet entitled the "Dog-Day Club."

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Send for our **1917 announcement, free** on request, giving full details of a new progressive method, with descriptive leaflets for teachers' guidance. Sample set of prints, with leaflet, for any one grade, 10 cents. All prints, one cent each. *Complete catalogue listing 3,000 subjects, 5 cents.*

The University Prints, 9 Boyd St., Newton, Mass.

This Book Explains the Munsell Color System

Send for this free book. We will send you a sample box of Munsell crayons at the same time.

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Boston, Mass.

the raising of ducks, geese, and turkeys. Suggestions are made as to methods of presenting these subjects both in the class room and in the laboratory and study outlines calculated to help the teacher and student to correlate the home work with the work at school are given. The bulletin known as States Relations Service Document 57, will be mailed free on request, while the supply lasts, to instructors or administrators of high school agriculture.

PLAYGROUND AND RECREATION Association of America has a pamphlet entitled "Athletic Badge Test for Boys," which will help teachers who are interested in the physical welfare of children and who realize the need of a standardized test of physical efficiency. This pamphlet may be secured for a nickel from the above Association, located at 1 Madison Avenue, New York.

IN THOUSANDS of American schools WEBSTER'S NEW INTERNATIONAL DICTIONARY is the court of final appeal in spelling and pronunciation, in etymology and definition. Is not such standardization worth while for your school? If you are not equipped with this Supreme Authority why not suggest to your school board that you need it? Pupils should have every opportunity to do effective work and win promotion.

We have received an extremely attractive calendar, picturing a beautiful white rose and advertising SNOW WHITE, a white water color fluid, for use with pen, brush or air brush.

The whole effect of the calendar carries out the idea of the purity of this fluid in fine shape and is an elaborate piece of advertising which is worth sending for.

Sent free to dealers in Art or School supplies and upon receipt of $.50 to teachers.

Address, J. W. Johnston, Rochester, N. Y., Fine Arts Building.

A BOY WHO LOVED THE STARS, a biographic sketch of John Alfred Brashear which appeared in the last November issue of the *Normal Instructor and Primary Plans*, has been reprinted for the exclusive use of the Pittsburgh Public Schools.

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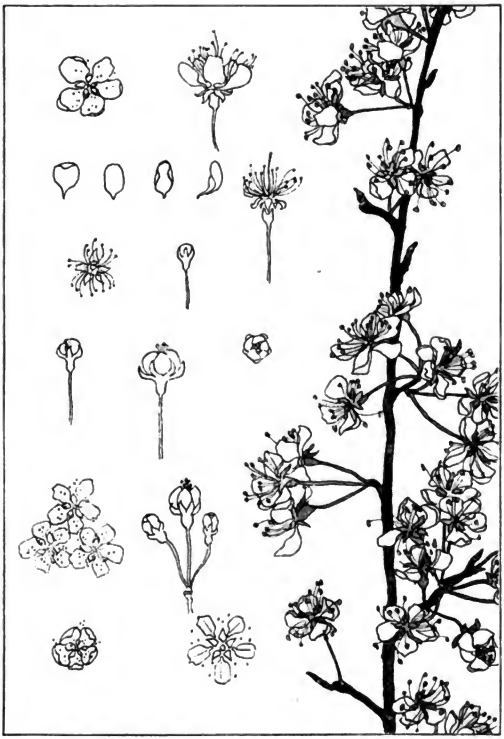

STUDY OF APPLE BLOSSOMS. REPRODUCED FROM "JEWELRY MAKING AND DESIGN," BY AUGUSTUS F. ROSE AND ANTONIO CIRINO, THROUGH THE COURTESY OF THE METAL CRAFTS PUBLISHING CO., OF PROVIDENCE, R. I.

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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VOL. XVII | MAY, 1918 | No. 9

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Published by THE DAVIS PRESS, INC.

25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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FIRST AID IN THE ART CLASS

EACH day's experience in the classroom forces upon every Teacher of Art fresh conviction that the creative energy of pupils needs daily nourishment from the wellsprings of knowledge and suggestion, no matter what the quality of their native talent may be.

¶ Appreciation may be intense and understanding of principles may be complete, yet the fact remains that the fruit of these in concrete results is pathetically poor in number and kind, unless imagination is stimulated to the degree where spontaneous and enthusiastic creativeness is aroused. Imagination is an asset of supreme value in our national as well as in individual enterprises. The future of American Art depends upon the quality of it. Our industrial and commercial growth depends upon the strength of it. In turn, imagination is dependent upon the stimulating material that is offered for its encouragement and expansion. What are we offering to our American youth in our Art classes that will energize their imagination into creative productivity?

¶ THE SCHOOL ARTS MAGAZINE procures and publishes each month the very finest kind of material that will aid teachers in securing the very finest kind of response to their teaching. Its Editors will continue to publish the best that is procurable.

¶ Teachers: Watch for new material and suggestions so that the value of your Alphabeticon may be increased.

¶ Watch also for important news that will appear on this page in the June number. You will be greatly interested in next month's announcement of the new departments that are to be run in Volume XVIII of

THE SCHOOL ARTS MAGAZINE

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 9 — MAY, 1918

Sell Your Goods!

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.

SOME day we are going to look back upon our past history and marvel at our blinded vision. From that future vantage point we will smile at our shortcomings in silent pity, for then we will realize how great was our opportunity and how remiss we were in grasping it.

I refer specifically to art education, though I am inclined to the belief that the cost will snugly fit all our school activities. But I am more familiar with art.

In spite of the artist, yes, and art educator, the business world has begun to recognize the value of drawing, design, and color in the manufactured product, and even to a greater extent in the public announcement of this product. These powerful forces, and the printing press, are the chief sellers of the world's goods today. But as yet we have learned little from that fact.

Art today sells goods, but for fifty years we have been dabbling in the stuff which trains for art, i. e., art education, with so few sales on our books that the mere sound of the cash drawer makes us jump. If it were anything but education we would be bankrupt long ago. Then, too, a few good salesmen have hung on until now the opportunities are greater than ever.

When I write "Sell your goods" I mean it in the sense of getting plainly before the public the fact that you have a marketable proposition. Not necessarily in dollars and cents but in "value received."

A month or so ago I wrote of "Interior Decoration Practiced." That was value received, and I now propose to suggest other saleable methods.

We say that our art departments should be practical, should function. We believe in correlating wherever possible. But our tendency has been to circulate our practice between the school and the home with only here and there a timid approach to the edge of the business world.

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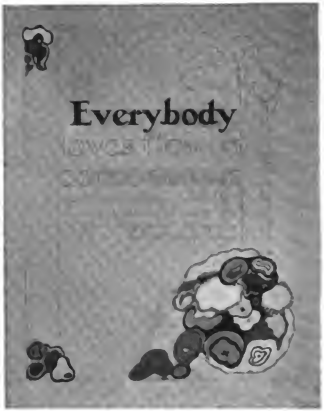

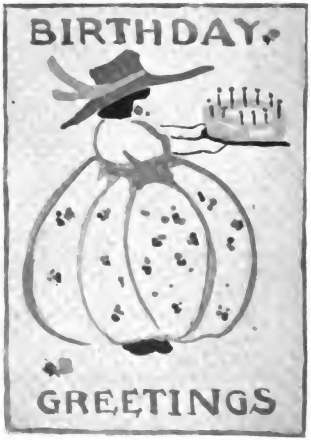

PLATE A: FOUR SKETCHES SHOWING SUGGESTIONS FOR COMMERCIAL CARDS.

NOTE: The sketches illustrating this article are answers to examination questions given upon the completion of the commercial design course in the Washington Irving High School, New York City.

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If art is to really function, if pupils may really practise it, and I firmly believe they may, why shouldn't we boldly sell our goods in every conceivable place where drawing and design and color can play their beautiful part.

Therefore, if part of our goods is appreciation, let us sell it broadcast and not confine it exclusively to a booklet or a stencil border within the four walls of the schoolroom. Open the windows and doors and market this greatest of all the aims of art education in the old town itself.

And likewise, if our goods are the Principles of Design, let us seek again the opportunities outside and bring a real sale to the schoolroom. Here is a way to do it.

There isn't a city or village in the country which hasn't a "notions" store, or a hardware store, or a stationer's, or a candy shop, or a drug store, or a florist. And there isn't one of these stores which isn't anxious to sell some things. In fact they are so anxious to do this that they run markdown, holiday, bankrupt, mid-winter, white, and innumerable other sales during the year. Right here lies the opportunity.

They want to sell; so do you. Where two energetic forces unite in a common purpose there are bound to be results. Therefore, go to Mr. Storeman and say, "Mr. Jones, I understand you are going to have a sale of pottery next month. Now we have at our school (I'm Miss Art Teacher, you know) a class that is studying about design and the great truths of Beauty. We believe that Beauty affords pleasurable attraction and we believe that beautiful display cards announcing your sale will bring results. We'd like to help you and we really think we can please you as well as your customers. Say the word and we'll design six colored announcements for you."

Of course, being a business man Mr. Jones says to himself, "Now what is she after?" Aloud he asks, "That's very nice I'm sure but, ah-h-h, what do you charge for these?"

And you sweetly but firmly say, "Mr. Jones, this is a business proposition, and we ask this—that you and your clerks tell your customers about the signs and give due credit to the Art Department in the Public Schools."

After a few more questions Mr. Jones becomes convinced that he is to get something for nothing and gladly accepts your proposition. But you know that his mention of your art department is the best of returns which you can get. You have really sold your goods.

Your work, however, does not end here. You now present a real proposition to the class with the understanding that here is no "school work" but a job! Therefore, you supply the real tools of the profession—not 6 x 9 manilla paper, a three-color box and a camel hair brush—but trade mediums and materials.

Then you study the problem in a professional way. Lettering, drawing, composition, color, must tell the story and must be right! For it is not now a question of a school mark but a question of selling goods! And you pass or you don't—there is no chance to "make up" credit.

Well, you work and the pupils work and you turn the trick. You produce six creditable placards in color and the sale is a success, whether because of

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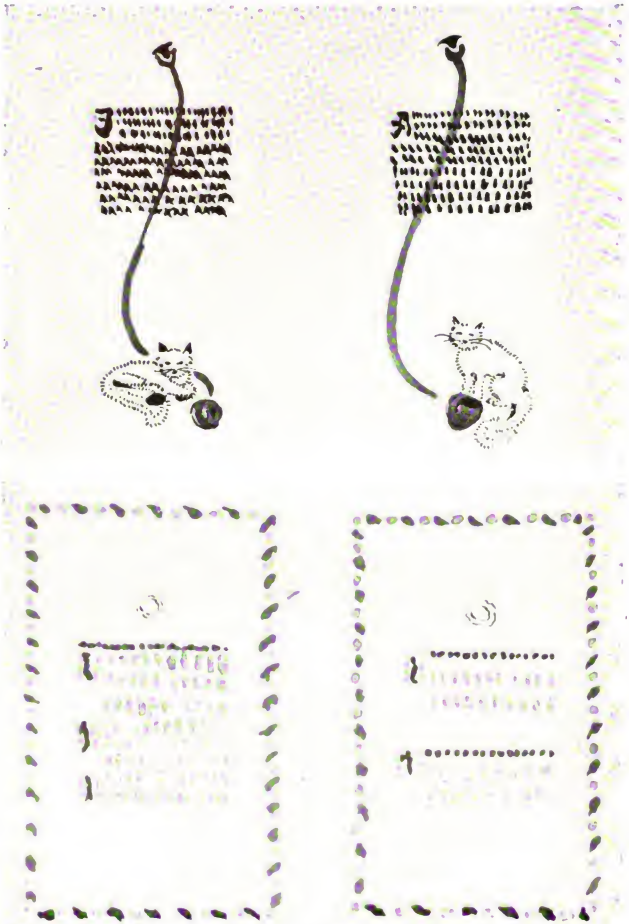

PLATE B. SKETCHES TO SHOW INSIDE ARRANGEMENTS FOR SALES FOLDERS.

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the school designs or not is immaterial, but you swear that it is. And the public knows about you.

But the main thing is that Mr. Jones is pleased and you approach him again, this time in a little less questioning manner, for haven't you sold your goods, too? So you say, "Now Mr. Jones, on this next sale we haven't time to help you for our regular work is quite heavy, but can you tell us what you plan to feature two months from now?"

Of course disappointment is first registered, but he is pleased that you will help him later, so he gives you the desired information.

Now, by approaching him in this way, you have accomplished three things. You have given him to understand that yours is an educational institution and not a commercial house and he likes you the better for it, for he rightly believes that the schools should not give up teaching. Then you give him a chance to see how poor his regular signs are after all, and he realizes more fully the value of art. Finally you have Mr. Jones so firmly hooked that when you make a slight demand upon his purse he won't flop off.

For when he tells you of his next sale you say, "As this is, after all, a business deal I would be remiss if I didn't put the proposition up to you in a straight business fashion. As a matter of fact, Mr. Jones, we really went to a slight expense on this last sale, for we had to chip in to get the poster board and paints. Our condition on the next sale is that you furnish these materials."

Of course he is only too glad to, for it's little enough. But the big thing is that on that next lot he will take double the interest because his money is in it.

With a longer period in which to prepare for this next poster or placard problem you turn out even more creditable work and again Mr. Jones is greatly pleased. He has noticed the contrast between those studied productions and his own bald cards, and he now wants your co-operation more than ever.

Meanwhile you've visited the jeweler's store and you have asked the proprietor how he liked Mr. Jones' advertising. If he hasn't seen it you tell him all about it and refer him to Jones. If he has seen it, you tell him how successful it was and solicit a little work from him for the next month.

Then you return to Mr. Jones who immediately places an order. Now your final test comes. Up to this time you have only partially sold your goods. It is easy enough to give away a good thing—it is easy to get a little assistance —but to get a money return is quite another thing.

To his request for the next sale you reply, "Mr. Jones, our field is purely an educational one. In our art department we try to train the pupils to become appreciative and intelligent consumers and we also try to discover the talented individuals. It is impossible for us to train properly unless we try to meet the various conditions surrounding us. Consequently we are planning to help the jeweler in town as we helped you, mainly to see if we can meet his needs as well as we have yours. So our next class problem is to be a folder announcing "Rings." Moreover he has agreed to have them printed in quantity, if satisfactory.

About this time Mr. Jones awakes to the fact that his town has a real art department and there is a real teacher

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PLATE C. SKETCHES FOR THE FRONT AND BACK OF A BIRTHDAY GREETINGS CARD.

in charge. He doesn't quite know what to do. Here is the chance you have been so long planning for and now you suggest a solution to his difficulty.

So you continue, "By this time I am sure that we have demonstrated our value to you. Now there are two boys in the class who are most anxious to go to a professional art school after graduating from our high school, but they have very little means and are afraid they cannot make it. They have made placards for you and if you would offer to pay them I am sure you would be aiding a most worthy ambition on their part and at the same time they would make you your placards under my supervision and at much less cost than if purchased from an advertising concern."

Mr. Jones jumps at the chance, and now your goods are really sold. You hurry back to those precious embryo artists and prime them for their business interview. From now on you are faced with the new but delightful experience of trying to meet the ever-increasing requests for help from the Art Department, to serve the art needs of the town. For you do not end with the Jeweler and Mr. Jones, but you work with all the stores in the community and you design counter cards, cards, window signs, booklets, stationery, wrapper labels, and a host of other things.

I cannot refrain from writing this last word. It isn't the actual money sale that counts but rather the fact that your department can meet trade conditions and overcome them, can make the study of art a thing of value to the world at large.

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Good Taste—Is It Growing?

WHAT AIDS SHALL WE USE?

JESSIE L. CLOUGH

Richmond Hill High School, New York.

NOT long ago—not nearly long enough—there came to me from a neighboring town a greeting card sent by a recent student in our art classes. It bore a kindly sentiment, when that could be disentangled from its disguise, but it served as the last straw in breaking down any illusions still left as to the extent of our influence on the taste of the community.

We read reassuring articles about the democracy of art, and from the number of magazines that offer expert advice to their readers in the matter of house furnishing it might be supposed that most of our homes were the expression of good taste—somebody's—but a little investigation reveals the fact that golden oak with red wall-paper and green hangings is still too often the popular choice in our centers of civilization and one hesitates before the question of what prevails in those districts whose only inspiration is the mail-order catalogue.

It is fair to say that much the same state of affairs exists in some older countries, more highly developed along artistic lines, and one wonders if sensitiveness to form and color must always remain the possession of the few. It is certain that our education does not get very far as yet. The vogue of the funny cartoon in the evening paper and the type of comedy that is most applauded on the screen, show us what we have accomplished and the road that still lies before us.

There are hopeful signs. The very prevalence of the article on interior decoration in our periodicals speaks a wide-spread wish for beauty of surroundings and there are many agencies working not only to meet but to still further stimulate this desire. Our museums publish accounts of increasing numbers who visit their galleries and tell us of work undertaken with the avowed object of educating the masses to appreciation. They wish to cooperate with the schools and are establishing classrooms of their own to instruct the public in more things than picture lore. Craftsman's Societies and Art Alliances are trying to bring manufacturer and designer together that the one may become more artistic and the other reasonably commercial. Municipal Art Commissions are making good headway in beautifying our cities, in large and in detail. And then the public schools—that, after all, is where the work should be done—where the public can be caught young and trained up to become a nation of discriminating buyers who would end the output of the ugly by refusing it.

For a generation, surely, they have been at the task. Why are the returns so small? Are our aims wrong, our methods mistaken, or are both inadequate? I should like to put forward a few guesses and ask for more from other quarters.

It seems to me that our aims are far too narrow. We concern ourselves

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with a problem in design and an exercise in color and pay far too much attention to securing a technique that will never be used. Some visible result is, of course, necessary and has unquestioned pedagogic value, but do we not greatly overestimate it?

Of course, feeling for beauty grows with the effort for self-expression, and the view-point of the artist can be gained in no better way than by trying to do his kind of work. But should we not make the association with good things a larger part of our education? And here we come to my chief contention, that our methods are amiss. What good things do we show them? We teachers of art, I mean. A beautiful school building, as far as the public funds will permit. An assembly hall decorated, sometimes very well—in this we have some part, of course. But in our special teaching? Books, photographs, lantern slides, samples of textiles, a little collection of pottery, mounted drawings or clippings. The school board furnishes some of these, perhaps, the museum sends out a few, the teacher has a small array, representing individual opportunity and condition of purse. These scraps and fragments of "inspirational material" are brought forth and shown as aids in teaching certain "problems" to which they relate themselves. Everybody is momentarily inspired and produces something better than would be possible without it. What else is there? What else do we want?

The museums have lately discovered that their newly undertaken campaign of education in taste calls not only for a different kind of exhibit but a different way of showing it.

Since they are not addressing the archeologist, the historian, the collector, but the plain unlearned public, they are putting beautiful things in homely groups to show their use and relationships.

It is a long step in advance and means much for the democratization of art, but there is much that we still wish for. However well the gate-statistics of museums read, such institutions are few and far apart and many there be that never get to one. There should be traveling exhibitions to go to schools, to small towns, to the libraries—those willing helpers who feel that their mission is not fulfilled in striving to raise library standards. They are ready to furnish space, care, and an interested public for exhibitions of other kinds than books. What agency shall provide these? Who will bring to us the beauty of homely contemporary things from far places—the places where homes, furnishings, workshops, and work costumes are beautiful because they are the products of genuine self-expression? We should have models of domestic architecture and domestic interiors, historic and contemporary, the best of our own and other countries. There should be models of beautiful villages and towns as well as pictures of these. And then they should be studied for the *principles* that produce them, not copied Why do our magazines think we do well to use Persian motives for our decorations and tell us that we do not need a national art since we can borrow from all quarters? Why should they handle their departments of interior decoration in such a way as to beget dependence on the initiated in periods and styles? Should we not teach confidence, rather that beauty will grow from simple

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and sincere expression of fitness to needs, of genuine interest in motives of decoration?

And how else can we teach them this than by showing groups of things, models, if possible, large and good pictures for a second choice—but groups that make clear the harmony of one thing with another and that have a live and real meaning.

The museums may not see this as their task but they have chosen to enter the educational field. We are ready to show them some of the work that seems worth doing and of which we sorely feel the need.

American Motifs for American Art

FLOY K. HANSON
Designer and Maker of Furniture, New York

EVERYTHING that has ever existed or that will ever exist is here now,—for anyone who has eyes to see." Mr. Wells elaborates his idea still further by saying that it is only the untrained mind that is taken by surprise; the scientific mind is not astonished by the discovery of what has always existed. If we move in Mr. Wells' company—among those "who have eyes to see," it becomes evident at once, that all of the motifs needed for the stimulation of American artists, are present now. A vast wealth of unexplored material within hands' reach is waiting to be discovered and used.

Why is the choice of a motif so important to the artist and the art life of a nation? The choice of a motif is the first indication of the artist's vision, placing him among the imitators or among the originators. National art expression can be no finer than the individual conception of it,—a conception based on an interpretation of ideals and ideas common to the country. When Persian art is mentioned, immediately a certain type of beauty comes to mind. It is so unlike any other national art development—in motif, in color, in design—that even the

amateur is not likely to confuse it with that of other nations. Persian Art: an instant and clearly-defined mental image. American Art: a slow, intangible, uncertain mental image.

Art originates with the individual—through him becomes visible to other minds. It is a *first-hand* expression, drawn from the individual's emotional, intellectual, and spiritual experience. Without the vital first-hand seal there can be no art,—either personal or national. Critics may disagree as to whether art should be abstract like Duchamp's, non-imitative like de Chavannes, or descriptive like Tadema's. They may quarrel among themselves

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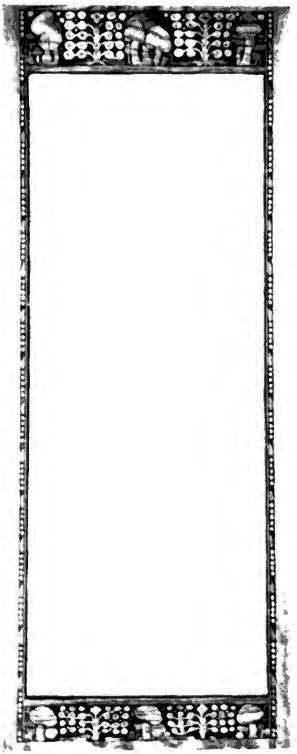
and with the public over essentials and non-essentials but whatever their differences, on these two points they are certain to agree: (1) That art is always honest. (2) That art is always an individual revelation.

An honest artist has something to say, either for himself or for others, perhaps for both. He must deliver his own message in his own way, as his large or limited vision of beauty and truth suggests. No clever camouflage will satisfy him. He knows that borrowed ideas are powerless, because they are lifeless. He believes in directness—of a geometrical sort almost,—such directness of expression between himself and his public as will bar side trips to Italy or China for ready-made motifs.

Art is national only when it reflects the life peculiar to its own age and country, when it reveals the most profound thought of its people. It depends for its life and its quality on individual representatives. If those representatives be weak, the national art will be feeble. But if the nation's artists look for truth and beauty in their native environment—if "they have eyes to see"—then the country's art will be strong. A nation's spiritual power, its only real life, is recorded by its artists, not by its historians. One has but to compare Greek friezes with Egyptian tomb-reliefs to understand the spiritual level of both nations. The Parthenon sculptures express all the freedom of body and mind that the Greeks enjoyed; the palace-tombs of the Nile reveal in their limited reliefs all the ugly superstition of Egyptian bondage. In the Greek's independence of thought, he associated almost as man to man with the gods themselves; in the Egyptian's cramped



mind, he was always playing the vassal's parts, delivering tribute to king or monster. Another bit of history easily read is the Polish prayer-rug. Is there not an unmistakable connection between its rich loom-work and the Persian weaver's habit of turning his face to the east—toward

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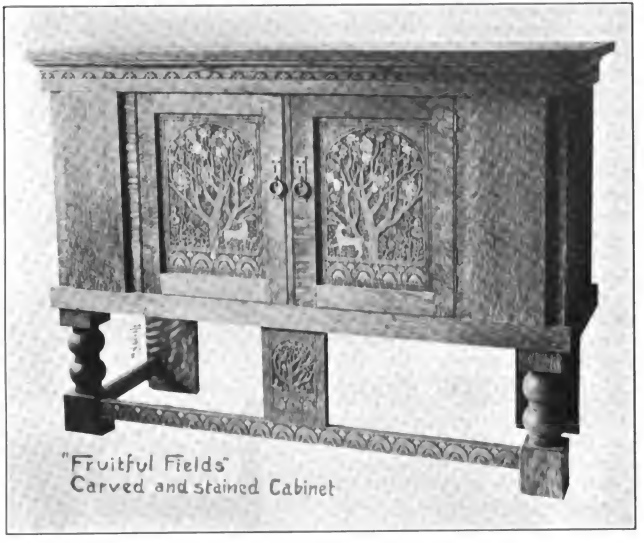

light and air, fragrance and color—at prayer-time?

National art is never imitative. To live, it must be independent. It must be as distinct in type as one race differs from another. Imitation means weakness, subordination, final extinction. Our continued imitation of Persian motifs and Japanese ideas indicates serious lack of imaginative power. To copy the live thoughts of dead designers is stupid. We are the real mummies, fit for four-thousand-year-old museum treasures,—we, who call ourselves *artists* and yet are content to "adapt" this Coptic motif and "arrange" that Italian "idea" and then label the result *original.* "Queen Anne is still in style," the old designers laugh to each other as they peep into our twentieth-century world. "And see, Louis drawing rooms are everywhere in democratic America."

National art must be alive to endure. It must be a pertinent truthful expression of ideals and environment, recorded by fearless imaginative living spokesmen. Our complex American life does not openly unify on any one great religious tenet, but it does stand for such powerful ethical ideals that all the world has paused in its destructive madness to listen to a statement of them. The day of ancestor-worship in politics is passing. Our statesmen are looking, not to a limited national life, but beyond that to a

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golden age of world democracy. Our national life is throbbing with creative minds everywhere—in science, in politics, in organization. Is this a time for its artists to ape foreign styles, to sit unmoved in the midst of the world's greatest drama? The European conflict has thrust upon American textile designers a splendid opportunity. Will they seize it, or will they continue to be so bound by tradition that they will never grow beyond Aztec and Persian influences? One well-known decorator says in her book, "While some of the American manufacturers have been far-sighted and broad-spirited enough to express modern influences, they are greatly in the minority. The great body of our manufacturers of decorative textiles seem still laboring in the Dark Ages, continuing to copy fifteenth and sixteenth century designs which are a far cry to the modern spirit."

Is it quite fair to place all of the responsibility of copying on the manufacturer? Successful use of any motif depends on the mind that "sees" it and gives it shape. Would the business man reject a southern-negro-motif in favor of a Chinese-coolie-motif in cotton prints if the subject were handled equally well in both designs? Why do we continue to borrow the eastern palm? Is it more stately or more graceful than our own towering willows? Our apple trees and salt marshes, our great stretches of woodland alive with plant and animal, our various local and national peculiarities,—there are motifs everywhere for the artist to use, lyric notes for the lover of lighter themes; epic notes for him who has the power to grasp and to express a larger life.

While some of our artists are using their native tongue to tell their story

of discovered beauty, there are too many who are still blinded by foolish traditions. Hazel Adler, in her chapter, "Suggestions for Modern Connoisseurs and Collectors," mentions a number of American artists whose ideals and high standards of workmanship have been recognized by foreign nations. Some of these men and women whose work is scarcely known to the general public have had their products purchased by national museums in Japan and European countries.

The photographs of furniture accompanying this article will serve to illustrate how the familiar motifs of everyday life may furnish themes for

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design. The cabinet, "Fruitful Fields," is an American product in every respect. It was made by American workmen, of native oak. The design on the doors is reminiscent of a happy summer spent by the owner of the cabinet among the meadows and fruit-covered hillsides of New England. The little deer stepped from his thicket into the open one quiet Sunday morning and so became the hero of the story.

The large chestnut mirror drew its inspiration partly from the gay-colored fringe of the Maine woods.

The doors of the large sewing-cabinet on page 385, as well as the embroidered tapestry of the chair back, were an outgrowth of the ideas of service and abundance,—ideas prevalent in the old South where negro labor has always been plentiful.

All of the motifs used are purely American, such as one sees in different sections of the country today. Suggestions are everywhere, but, of course, the designer must select that material only which has become familiar to him by association and strong affection. This is the time for our artists whose powers of expression are truly great to give to the world a new and distinguished art,—an art reflecting the ideas and ideals, the lighter and larger themes of American life.

Department of Home Making

Conducted by

FLORENCE E. ELLIS

The Front Yard Enlisted

THE conservative front yard of the present time is much like the old-fashioned parlor—seldom used except for weddings and funerals. It has a lawn, a few rose bushes, some vines at the porch, and but little else. The fence that once gave a sense of seclusion, and made it a part of the house, has disappeared. The yard is little more than an unused piece of ground separating the house from the street.

There seems to be a fashion in yards as in other things. At one time it was correct to have an ornamental fence, a gate, and to make the front yard more or less of a livable place. Those charming enclosed yards still exist in many old southern homes.

The war garden in the front yard made its appearance last year in the guise of beautiful lawns converted into potato patches, but this was too extreme to prove popular, bringing to

A PROFUSION OF VINES, FLOWERS, AND TREES IN THE HEART OF A CITY. GLADYS BORDEN'S HOME, SYRACUSE, N. Y.

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mind so vividly the destruction and vandalism of war, and destroying the soul-saving touch of beauty.

The unused front yard remains, but now in the window is a Red Cross placard and underneath it "100%." With the urgent need and appeal for food to win the war, do the placards and the idle ground seem in harmonious relation?

The front yard best suited to meet present needs—and which is, indeed, the one most appropriate for the home of moderate means at all times, is our present undertaking.

The majority of homes of our nation are small—thrift demands that all available land be utilized to the best advantage at all times, in war and in peace alike. The custom of having nothing useful in the front yard came largely because the useful was not supposed to be either appropriate there, or beautiful.

The patriotic front yard to be 100% effective must be exquisitely lovely, bringing a picturesque charm into common living, must be something that can remain when war is a matter of history only, must be a permanent benefit both in productiveness and in decorative value and thus realize the supreme end of art, use and beauty combined.

Imagine the result if every front yard were enlisted in service for the democracy of the world; if every city raised its garden supplies, thus releasing many freight cars for other purposes; if food were fresh rather than contaminated in transportation; if the physically, mentally, spiritually unfit were reclaimed through work in the gardens amid the wonders and miracles of growing plants, shrubs, and trees.

EVEN THIS TINY SPACE BETWEEN HOUSES IS MADE LOVELY WITH SHRUBS.

The garden movement has certainly made a splendid beginning. The *back yard* enlisted at the first call of the government for volunteers for food production. The *vacant lot* is doing its part. And, now, as the necessity is realized, the *front yard* enlists for service.

The following are a few motifs suggested for our patriotic, our thrifty, our livable, our beautiful front yard.

A fence covered with vines, as morning glories, wild grapes, woodbine, wild rose, honeysuckle, etc. Woven wire can be used, and when covered with vines makes an attractive hedge and is probably the least expensive. A row of blackberry, raspberry, or similar bushes in front of and following the line of the fence or high hedge are beautiful at all times, and the charming white blossoms are exquisitely fragrant.

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TRELLISES IN THE BACK TO SCREEN THE YARD FROM NEIGHBORS. JAMES HICKS AND BROTHER, MERRICK SCHOOL, SYRACUSE, N. Y.

Maximum profits on a small lot are realized in small fruits.

A central lawn like a soft green rug, its border ever-bearing strawberries.

The walk from street to house bordered with romaine, parsley, lettuce, and strawberries.

Bean vines charming in leaf, blossoms and pods screening the porch.

Dwarf fruit trees as decorative shrubs.

A trellis or pergola with grapes, fragrant in blossom and lovely in fruit.

Foliage plants: beets, carrots, kale, peppers, tomatoes, cabbages, rhubarb, perennial salads, sweet herbs.

A clump of shrubs protecting parts of the yard from the gaze of passers-by.

Bird houses and a bird bath.

The yard, itself, must finally influence largely the choice. Size and location are such important factors in determining what is most practicable and desirable.

But, however small the front yard, bean vines at the porch, some decorative foliage vegetables, a border of ever-bearing strawberries, berry bushes, perennial salads, and a small lawn can always have a place and make the yard attractive.

THE SUNSHINE CLUB OF SYRACUSE

The chief aim of the Sunshine Club is to help make Syracuse a beautiful city. This club, which has been in existence for the past six years, has 17,000 members and they write to me once a year giving a report of their efforts in the care of their yards. It is accompanied by a plan of their yard and the arrangement of the gardens.

In addition to this we have this year established a system of reports written at home, to encourage the interest of the parents. These are given to a member of the class who has been appointed "reporter," and the total number of orderly yards and improvements are given to the teacher and read to the class.

The teachers hand in the total number of orderly yards and improvements with the yearly report which the children write me.

This year, in response to the call of the President, the children put their greatest efforts in making attractive yards with *vegetable gardens*. We also studied how to plant and care for the various kinds of vegetables.

To improve their ideals of well-arranged yards, the children study magazines on arrangement of attractive homes, and seek to obtain one good illustration which they mount and keep for themselves. Those who possess cameras are encouraged to take pictures of their yards when they have achieved good arrangement.

One of the "Yearly Reports" such as are sent in by every member of the Club:

ENGLISH VII-2 FRANKLIN SCHOOL
JUNE 11, 1917 EVELYN RECHERT

MY STREET AND YARD

Since last year, many things have been improved. A new sewer pipe was laid and young shade trees have been planted along the edge of the street. Schiller Park, which is directly opposite our home, has been greatly improved, for new electric poles take the place of the old ones, and the grass is always kept finely clipped.

In the back yard our old wire fence has been torn down and a better one is there now. Our gardens are all edged with shells, brought from the seashore, and stones.

I planted many vegetables in the gardens and they are thriving well.

M. Matilda Miett

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Department of Costume Design

Conducted by

ANNA L. COBB

Public School Courses in Dress Designing

FOR several years past, attention to Costume as a Decorative Art has been growing in America. In our high schools the art departments have been emphasizing the importance of the subject increasingly, and extending the time given to the study and application of aesthetic principles and theories with direct reference to the immediate dress interests of the pupils. The purpose of this study has been justified by the excellent results obtained in many high schools in various sections of the country and particularly in those where there has been fine correlation between the design and sewing departments. Fortunately this desirable correlation is growing noticeably finer and more frequent.

Those of us who are watching the development of this interest in suitable and beautiful dress are encouraged to believe that another few years will see our American people so appreciative of what is artistic and at the same time utilitarian in clothing that our industrial centers will produce and distribute garments that will echo in material form the call of our American public for Art in Dress. The economic pressure that always exists for manufacturers keeps them keen to respond to trade tendencies. The public must make its wants known. Teachers must continue to stimulate an appreciation for and an understanding of what is worth while in dress so that the demand for it will persist in being insistent until satisfied.

High school courses in this subject have fortunately been flexible. They have generally been well adjusted to existing conditions because unless adapted to individual, social, and industrial needs they are useless. It is in the grade schools that less sureness as to purpose and less sense as to methods has been shown.

That dress is of interest to the smallest child in our kindergartens is undeniable. It holds a conspicuous place in its daily experiences and through habit it becomes instinctively both an impulse and an implement in play. Training in appreciation for what is proper for dolls to wear should come entirely through suggestion, and suggestion must necessarily be the coercive method used through the three or four lower grades as well.

The time for attention to dress in the lower grades is when other educational interests are being cared for. Stories and their illustration provide a large field for attention to dress. Paper dolls made after suitable picture study secures to children a wealth of information as well as an awakening to the differences in dress that will later be introduced to them in geography and history classes. It may be well to permit children in the lower grades a small interest in planning dress for some of their school activities such as folk dances and pantomimes. The work will necessarily be the result of suggestion out of their own experiences.

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EARLY 16TH CENTURY. Tudor. In the beginning of this century, dress was quite simple, though of costly and rich fabrics and jewel ornaments. Usually cut square in the neck, large sleeves, full skirts with long heavy trains, bodice outlining the hips, girdles worn low with long jewelled pendants. Various garments of the time show foreign influences. Italian, Venetian, Danish, Portuguese, and Spanish. Armour reached its highest perfection. Among the painters of this period were Dürer, Holbein, and Titian.

THE MAN. Cap R$\frac{4}{4}$ ornamented YYR$\frac{7}{7}$, B$\frac{8}{8}$, and Gold. Cloak YR$\frac{4}{4}$, Lining R$\frac{4}{4}$. Brocaded Sleeves and Corslet Y$\frac{7}{7}$, G$\frac{4}{4}$, B$\frac{8}{8}$. Trunks and Tights YR$\frac{7}{7}$ with stripes R$\frac{4}{4}$. Bandings YYR$\frac{7}{7}$ R$\frac{4}{4}$, and Gold.

THE WOMAN. Head Covering B$\frac{8}{8}$, Banding YYR$\frac{7}{7}$, and Gold, White kerchief. Robe P$\frac{8}{8}$, Bandings YYR$\frac{7}{7}$ and Gold. Brocade on Cuffs and Skirt opening YYR$\frac{4}{4}$, B$\frac{8}{8}$, G$\frac{4}{4}$, and Gold.

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or those of their teacher. In about the sixth grade a conscious interest in dress may be aroused through handicraft that requires attention to line, spacing, and color. Design as an "intellectual process" should have its beginning at about this age. Teachers may protest that the charm of spontaneity shown in earlier work may be lost in subjecting it to control, however slight at first, but a change that is noticeable at this point in the mental progress of children must be met fairly by change in educational aims and methods. A certain spontaneity may be saved if suggestion remains a potent instrument at the command of discriminating teachers. Lack of technical skill during the grade school period prevents any real occupational interest in dress designing as such. It is at this point that flexibility as to purpose and methods is desirable. Class problems should be determined largely by community conditions and needs. The simple details of dress are within the designing ability and technical skill of sixth grade children and can be developed in domestic art classes after a short study of the simple principles underlying dress from the point of view of its being a unit in design. Problems that deal directly with the child's personal interests should be planned. These need not exclude attention to costumes that are to be used in school plays and pageants through which the fanciful and fantastic may be encouraged in the minds of children to increase their enjoyment of life.

A hiatus here may be advisable in the study of dress designing. Too sustained attention to it may diminish interest and precipitate indifference to it as a decorative art. The junior high school may well be used for the study of general design principles and their application to a number of small problems that will help the pupil to acquire a vast amount of information, of stimulation to inventiveness, and of technical skill. All this will be needed later in regular high school art courses that are planned to equip pupils with the power necessary to meet the conditions of living. There should be some time, however, devoted to absorption of truths if the activities later dependent upon them are to be efficiently provided for. Junior high schools mark for many of our future citizens the final step in their education within classrooms and for them many of the economic emergencies of life must be prepared for during this period. Pupils who leave school at the end of the eighth or ninth grade need so much training that means effective co-ordination between knowledge and its practical utilization that there is hardly time to develop creativeness in dress designing that is of sufficient importance to justify whole classes giving any considerable time to it. Enough attention should be given, however, in order to coax appreciation along and to aid in the choosing of a vocation. Even a well planned regular high school course cannot arouse creative ability more than enough to keep active the growth in good taste started in the grade schools and of discrimination in selecting and adapting—a talent quite apart from the one necessary to originality in any form of art.

It is in the regular high schools, however, that a new and rationally planned approach should be made to the subject of costume design. For cultural and vocational purposes it is both an interesting and a profitable study. It must necessarily be in-

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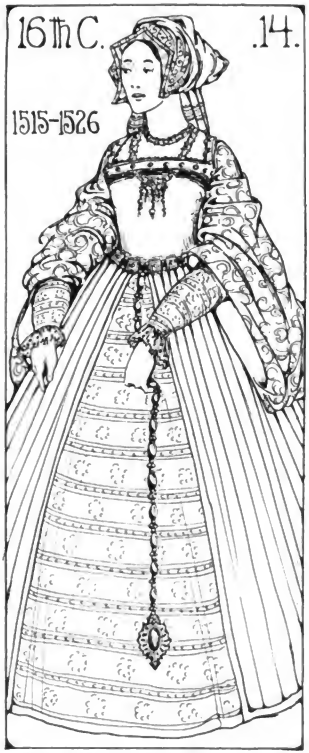

16TH CENTURY. Renaissance. Time of Francis I (France). 1515 to 1545. Later in the Century the bodice grew shorter, large full skirts were gathered all round, opening in front into an inverted V panel, and worn over hoops of iron, wood, or whalebone. A characteristic of the Renaissance was the use of the extremely rich and colorful material. Man's costume was as bedecked with furs, jewelry, and feathers, as was woman's. The partiality of Francis I for love of dress influenced the surrounding countries. A variety of head dress much worn at this time is said to have come from the province of Brittany.

THE MAN. Hat R$\frac{4}{4}$ and B$\frac{7}{7}$. Cloak PB$\frac{8}{8}$. Scarf B$\frac{7}{7}$. Tunic with Sleeves and shoes YR$\frac{3}{3}$ brocaded in R$\frac{4}{4}$, YYR$\frac{4}{4}$ and Gold. Hose Y$\frac{1}{1}$.

THE WOMAN. Head Covering, White. Brocade (same as sleeves). Stripes R$\frac{4}{4}$. Tight Bodice YR$\frac{3}{3}$. Undersleeves Y$\frac{1}{1}$. Stripes YYR$\frac{4}{4}$. Overskirt YR$\frac{3}{3}$. Panel in Skirt Y$\frac{1}{1}$, Stripes YYR$\frac{4}{4}$. Sleeves B$\frac{8}{8}$, G$\frac{9}{9}$, and Gold. Lining Y$\frac{1}{1}$.

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jected into an art course that has many other applications of design principles to consider, and emphasis therefore upon dress should depend upon the co-operation possible with other departments. In many technical schools such a fine agreement exists that graduates from these schools secure good wage-earning positions in professional fields of productiveness. Many pass on to art schools and technical colleges where training permits the achievement of high creative ability. This is America's deficiency. It must be met by these advanced institutions of art. A radical change may soon be seen in the educational plans of some of the progressive art schools where specialization in design is being co-ordinated with industry and its needs. It has become quite proper to discuss industry in terms of its necessities and to consider art schools in terms of mastery of the means to supply these needs. Leaders or creators of style require intensive education along lines of historical research into numerous allied arts, such as those of textiles, laces, and jewelry, for examples. It means study of the many and intricate processes of production and commerce; it means an understanding of the political as well as the psychic reactions of peoples to economic and social changes, and it finally means a capacity to interpret and symbolize the attributes and aspirations of a people in terms of materials and craftmanship. High schools should not claim to train leaders in costume styles any more than they should claim to train those who shall immediately lead in styles of architecture, music, or literature. They should, however, lay such a foundation of taste, knowledge, and technique that from those in the high schools distinguished by nature's gift of genius there may be a goodly number selected to carry on their talents to successful service in a good cause.

There is very little criticism that can be made at the present time of the purposes back of dress designing in high schools, whether technical, commercial or academic, nor in the results obtained except in a few cases where the intellectual, artistic, and manual ability of the pupils manifestly could not keep pace with the ambition of their teacher.

A discussion of methods of presentation and development of dress design will follow in the June number.

The sun and moon and stars are mine
The greenwood and the sea;
Then what care I for jewels fine,
Castle or barony?

The beauty of the waking day,
The glory of the eve,
Are they not more than rich array,
And wherefore should I grieve?

A sunset cloud shall be my gown,
A star shall deck my hair,
And these shall last when dust is strown
O'er all your wealth and care.

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DESIGN MOTIVES derived from the California Redwood. Reproduced from a drawing by Pedro J. Lemos, Stanford University, California.

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Editorial Outlook

ONE of the interesting and forward-looking world-problems that has arisen since the start of the war is the question of the form Art will take after the war. Preparedness, like charity, begins at home, and artists and teachers of Art in America are not only responding nobly to every conceivable sort of demand upon their talents to meet the present emergencies, but are also enlisting their thoughts and energies in a campaign to meet all possible conditions that may arise when Peace, dependent upon justice, shall permit Industry to resume its normal way.

It is one of the compensations of great world tragedies that big and wholesome lessons are learned from them. One of the first lessons of value to us, after shock was succeeded by stern determination to struggle for the success of what we deemed *right*, was that "Every great and commanding movement in the annals of the world is the triumph of enthusiasm" — Our stand against the iniquities of autocratic militarism was the result of enthusiasm for right as defined by our democratic principles which we believe were inspired for the preservation and protection of human freedom. Successful accomplishment will complete and confirm Democracy's triumph.

Believing this, we should be convinced as artists, that our enthusiasm for the survival of Art as a human right, and for liberty in its expression so that there may be liberality of production, will carry us far not only to a profuse but a perfect National Art.

We may be obliged to agree with Taine that history does not record the creation of great works of art during periods of melancholy, and we may be forced to wait for more propitious days for evidence that its creative energy is still alive, but in the meantime there is much to be done with the imaginative power that has been awakened and is accumulating on the part of our children. They are watching the high and vari-colored panorama of events as it unfolds itself in all its surprising shapes with a sensitiveness to the spectacle that is difficult for adults to realize. In a short time there will be reactions to the emotions aroused by the thrilling drama they are now observing—a response to the sensations that are now being over stimulated.

To our children the war so far has been, in the main, an adventure filled with deeds of high courage, with sympathy and with chivalry. The reactions should, therefore, if properly directed, secure impulses that will guide them into ways of permanent value.

Does the *quality* of the next generation interest us? Have we enlisted in the service of Art? We cannot afford to be quiescent; we must arouse our enthusiasm for the cause of our young people in order to secure their full rights and liberties.

"A calm more awful is than Storm;
Beware of calm in any form;
This Life means Action."

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THE SEVENTH in a series of Southern plant drawings in pen and ink by Ellsworth Woodward.

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Editorial News

The AMERICAN FEDERATION OF ARTS will hold its Ninth Annual Convention in Detroit, Michigan, May 23 and 24, 1918. The Arts and Crafts Society Building, 25 Watson Street, will be headquarters, and three of the four sessions will be held in its unique little theatre which is under the same roof as the exhibition and sales rooms, and admirably designed to serve not only as a theatre but as an auditorium and meeting place. One session, that on the afternoon of the first day, will be held in the Auditorium of the Detroit Art Museum, where at that time there will be in progress a comprehensive exhibition of contemporary American paintings, and where may also be seen an extremely interesting and excellent collection of American Handicrafts, assembled and owned by Mr. George G. Booth. The Hotel Statler will provide accommodations for the delegates, but reservations should be made some time in advance.

The program for the convention is planned along constructive lines. The topics will be timely and will relate to present-day needs and opportunities. The great questions of "The Relation of Art to Industry," "The Training of Designers," "The Establishment of the Small Manufactory," and "The Production of Machine and Hand Work," will be considered. There will be papers on "The Housing Problem" with special reference to working men's houses in industrial centers, and on "War Monuments" with the object of preventing if possible the horrors commonly following in the wake of war. The "Museum of the Future" as a factor in Americanization and its other far-reaching activities will also be discussed together with various phases of the "Federation's Work."

Detroit is an ideal meeting place, centrally located, accessible, and genuinely hospitable. There is every reason to believe that the convention will prove of the greatest interest and value.

LEON L. WINSLOW of the State Normal School, Bowling Green, Ohio, sent recently to the editorial office a copy of the "Faculty Regulations Governing the Preparation of All Written Work." As the question of the arrangement of written work frequently arises, judging from the number of letters on the subject which reach this office, we are reprinting herewith these regulations in the hope that someone may be helped.

1. Unruled paper will be preferred. Paper having horizontal rulings may be used if desired.
2. Papers are not to be folded.
3. Both sides of the sheet are to be used.
4. No paper having vertical rulings will be used.
5. When one side of a paper has been filled, the sheet is turned by being revolved about its left hand edge as an axis.
6. The placing of titles will follow the commercial practice. The entire title will be centered on the page from left to right, the main title appearing highest, followed by the name of the author, placed just below this, followed by other subordinate facts, placed still lower.
7. Equal margins will be observed at the left and right hand edges and a moderate margin at the bottom of the sheet. In the case of ruled paper the lowest line should be left blank.
8. If the pages are to be bound, allowance will be made for binding.
9. Loose papers will be numbered near the upper edge in the center of the sheet from left to right. Commercial practice will be followed in the numbering of bound pages, i. e., the numbers will appear at the upper edge in the left and right hand corners.

ANOTHER BIT OF INFORMATION that may help somebody is given in the following quotation from recent correspondence between a Wisconsin teacher and Mr. Bailey:

"In one of your lectures you told of a plan you had seen carried out, of having the children design the covers for the Yearly Report. In this way the interest in the covers carried the books into the homes. Will you please give me an outline of the scheme?"

Here is the answer:

(1) Get copies of previous school report covers.
(2) Decide upon the lettering—words of first importance, secondary importance, etc.
(3) Determine symbols to be used especially appropriate to your town.
(4) Study examples of the best special document covers you can find.
(5) Let each pupil in the schools of a selected grade submit a design.
(6) Have these designs brought together and criticized.
(7) Select the best of these designs and have them redrawn after the criticism.
(8) Have another exhibit of these designs and from them select the one to be used.

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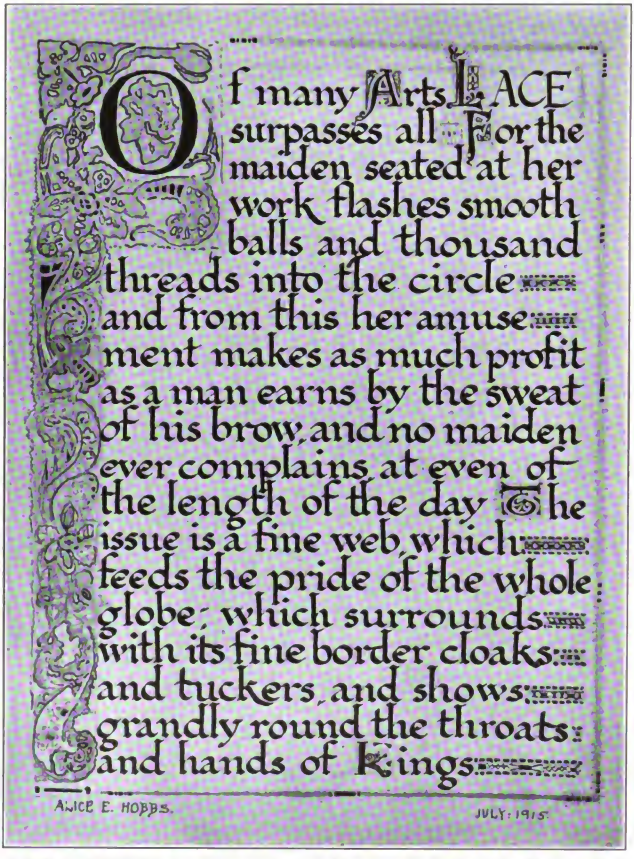

A HAND-LETTERED manuscript executed by Miss Alice E. Hobbs of the Wadleigh High School, New York. The excellent pen technique shown demonstrates the need for selecting a suitable implement to do the work.

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Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

The text in this department is arranged to present the problems sequentially, beginning with the high school and continuing down through the grades.

EDITOR.

STUDY OF APPLE BLOSSOMS. The frontispiece, reproduced from "Jewelry Making and Design," by Augustus F. Rose and Antonio Cirino, through the courtesy of the Metal Crafts Publishing Co., of Providence, R. I., furnishes an excellent example of the study and expression of familiar plant forms and of their value as suggestive material for designing. This page should prove of great worth to those interested in fabrics as well as jewelry, as the motif is adaptable to both form and color.

HISTORIC COSTUMES. Two more drawings in the series of costume plates that are being made by Miss Eudora Sellner, Head of the Costume Department of Drexel Institute, Bryn Athyn, Pa., are reproduced on pages 393 and 395. Faithfulness to the historical facts of both line and color distinguish this series. The Munsell nomenclature specifying colors is used.

PLANT FORMS. California Redwood provides most interesting and unusual material for both representation and design. In the collection of plant forms that THE SCHOOL ARTS MAGAZINE is securing from different parts of the country, those contributed by Pedro J. Lemos, Director of Fine Arts Museum, Palo Alto, Cal., are distinguished for wonderful charm in both the interpretation of the natural growth and in its application to pattern. The reproduction of the California Redwood and of designs suggested by it, shown on page 397, should be of great value to teachers of design everywhere. It should also have an appreciable influence towards the betterment of designing for industrial purposes.

The pen drawings of Jasmine and of Wild Crab Apple that are reproduced on page 399 are the work of Prof. Ellsworth Woodward, Director of Fine Art, Newcomb College, New Orleans. They show a delicacy and accuracy of representation that should be appreciated by designers who use the stimulation of nature forms in their pattern making.

LETTERING PROBLEM. The manuscript reproduced on page 401 is the work of Miss Alice Hobbs of Wadleigh High School, New York City. This shows a beautiful illuminated design that is in perfect harmony with the subject of the text. The lettering is excellent and proves the importance of a suitable implement to produce good craftsmanship.

TEXTILE DESIGN. The Turkish Tapestry illustrated on the page opposite is reproduced from a photograph contributed by Miss Jean Corser, Teacher of Applied Design, High School of Commerce, Cleveland, O. Experience in teaching design in a school which emphasized industrial and commercial art convinced Miss Corser that not only was able presentation of design principles important in securing good results, but that stimulation towards the appreciation and the production of what was fine in pattern was essential. It seemed most important that good material of the past as well as of the present should be directly before the eyes of pupils during the hours given to creative work. Some forty photographs were made last summer of museum textiles and furniture by Miss Corser in order that she and other teachers with the same problem might use them to improve the quality of design that is produced in our high schools. The type of design that has been produced by the pupils of the Cleveland High School of Commerce during this winter's session as a direct outgrowth of Miss Corser's enthusiasm, justified the time and energy given to this excellent work.

GRADUATION DRESSES. The simple frocks shown on page 405 were designed by Hazel Kenniston, Normal Student at The Cleveland School of Art. Conservation as well as effectiveness were considered in the planning of these cotton voile dresses. There is no lining and there can be no twisting of the fabric due to bias construction. Every point that meant efficient and economic dress was considered, as well as the artistic result.

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ONE OF THE FORTY photographs of museum textiles and furniture taken by Miss Jean Corser, Cleveland, Ohio. Miss Corser devoted considerable time to the collection of these excellent prints to use as a stimulus to improve the design produced by the pupils under her direction, and the results she has secured during the past winter would seem to justify her efforts. A collection of such photographs would be invaluable in the school alphabeticon.

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LETTERING BY A SIXTH GRADE PUPIL, SWARTHMORE, PENN. UNDER THE DIRECTION OF ANNA I. WOODS

WOOD BLOCKS. The blocks shown on page 407 have a distinctive quality in their design which usually characterizes the work of Miss Grace L. Bell, Instructor in Central High School, Springfield, Mass., from whom these blocks were received. Miss Bell's description of the process used is as follows:

When we made our first experiments in block printing we used vises to hold the blocks firm while the cutting was done. The majority of the pupils still make use of the vise but some of them hold the block in the hand while cutting it. For such pupils wood block printing becomes a practical house craft as the cutting is done with an ordinary penknife.

As in the teaching of stenciling, before asking pupils to make any design, we try to familiarize them with the story and process of the art by circulating among them illustrated articles on the subject, blocks that have been carved, and examples of printed cloth, and by teaching them to do good printing using samples of cloth of varied weight and texture. There seem to be many ways of applying paint to a wood block but we have found the following method the easiest. Use oil paints in tubes, thinning the paint with turpentine to which artificial oil of wintergreen and acetic acid have been added in the proportion of 1 oz. of oil of wintergreen and 1 oz. of acetic acid to 1 pt. of turpentine, mixing oil and turpentine and adding the acid last. Tie a small quantity of soft cotton in a square of cheesecloth or old handkerchief linen for a pad. Take a sheet of ordinary glass about 9"x12" and upon this mix the colors with the prepared turpentine until the consistency of thick cream, using a palette knife to make the mixture perfectly smooth. Spreading a little of the prepared paint out thinly upon the glass, press the little cotton pad down upon it until it seems somewhat saturated with the paint. Take the block in the left hand and lightly pound the surface with the pad, doing this carefully so that a uniform coating of paint will be left upon the block. If the paint used was too thin, the block will have a wet appearance and uneven surface. When just right the surface will be covered with an even grainy color. Always examine the block critically after charging it with color for, if a tiny foreign particle such as a bit of raveling gets upon the surface, the impression made upon the cloth will be marred. Press the block down firmly upon the cloth with the hand, then lift it carefully. If the cloth is very fine and thin this hand pressure should be sufficient but if the impression is not clear try again after recharging the block, this time tapping it evenly and firmly with a wooden mallet or hammer before taking it up. It is almost always necessary to use the mallet when printing upon linen or coarse cloth of any sort. Great precision of hand is required to place the block exactly where it should go upon the cloth and keep the various units in right relation to one another. After coming into contact with the cloth the block cannot be lifted until the impression is made. In printing a large surface, like a square for a sofa pillow, a basting thread should be used as a guide for the first row of units. The cloth to be printed should always be perfectly smooth and laid flat upon a large board that has been padded in some way. A couple of sheets of blotting paper and a number of layers of cheesecloth tacked over the paper make a good surface for the printing board.

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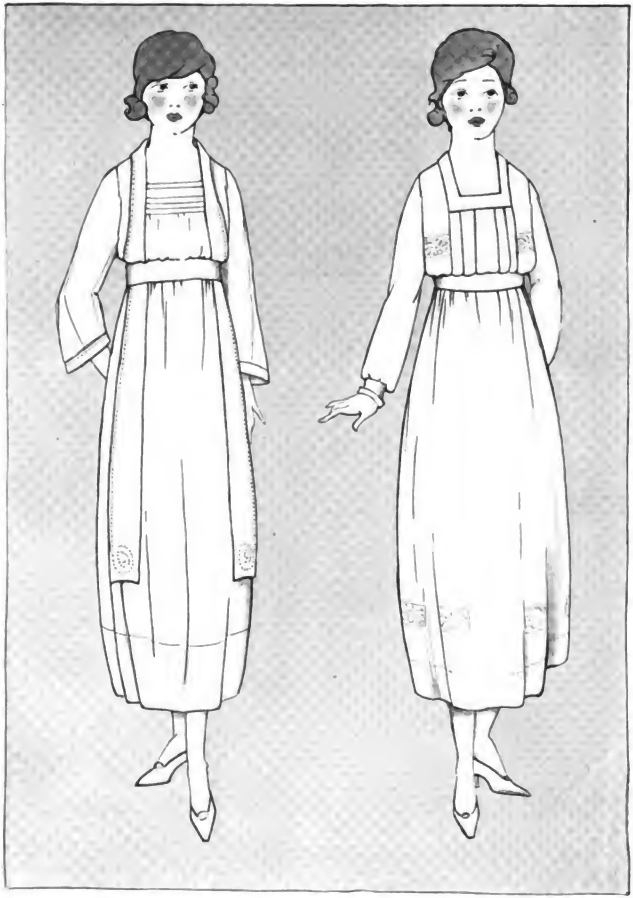

DESIGNS for simple cotton frocks worked out by Miss Hazel Kenniston of the Normal Department, Cleveland School of Art.

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AN ANNOUNCEMENT DESIGNED BY A PUPIL AT LAKEWOOD HIGH, CLEVELAND.

When the pupils have learned to print they will be eager to make something for themselves. Show them full width samples of various materials such as cotton crepe, cotton poplin, cotton pongee, soisette, cheesecloth, fine Russian crash, unbleached muslin, etc. These materials costing so little are desirable for the first efforts in printing but sunfast silk, silk pongee, crepe, or poplin, and also velvet take the impression equally well. The printed textile shown in the photogrpah represents the corner of a window curtain printed in yellow upon white cotton crepe. When we stop to consider the articles to which a block printed decoration would add interest and beauty, we find the number very great. To mention only a few, there are sofa pillows, table runners, table squares, curtains, bags of various sorts for work, party, or opera, scarfs, ties, dress trimmings, book covers, trays, etc.

When a pupil has chosen the article to be made and the material most appropriate for it, he is ready to make the design. At this point show him many examples of historic design, especially, if possible, the large reproductions in color of textile designs which may be found in the art collection of a good city library,—and all the obtainable examples of Coptic work, and of Persian or other Eastern textiles. Encourage him to make sketches and tracings of small sections of these illustrations, to study similar illustrations in the English and American books on design which may be in your own school library, and to hunt for suggestive material in your collection of clippings made from many magazines, all this that he may get into the spirit in which the designer works The more familiar he becomes with good design the more original his own work will be.

From blocks of various sizes and proportions let him choose one and draw the shape in pencil outline upon paper. An easy way to get at the big masses of the design is to have the pupil fill in this outlined shape with a mass of charcoal and using a bit of soft kneaded rubber begin to wipe out the simple form he has selected for his motif. Although he should have access to a large collection of photographs and drawings of plant and animal life, he should keep constantly in mind what he has learned through his study of illustrations and should aim to make a design which symbolizes the chosen motif rather than represents it naturally.

In making a design for a wood block there are fewer things to be kept in mind than in the case when designing a stencil pattern. He may not only cut up the light spaces but he may introduce spots or lines of light into the dark masses at will. As he designs his block he should bear in mind the few principles that he has used before, namely,—there should be variety in the dark and light spots of the design, a balanced dark and light arrangement, a well-placed centre of interest, and unity in the result. It is often advisable after a pupil has completed his design to have him reverse his dark and light and compare the two. Sometimes the second arrangement will be found the better, sometimes the pupil will wish to cut two blocks, alternating the dark and light in his printing.

When the last correction has been made, have the pupil put a wash of fixatif over the back of the paper to prevent the rubbing of the chareoal. Then have a tracing of the design made upon Japanese paper and the dark parts filled in with India ink. This tracing should be carefully pasted to the face of the wood block, ink side down if reversing the drawing makes it less interesting, and when the damp paper has thoroughly dried the block will be ready to cut. A few points to remember in cutting a block are these: Always hold the point of the knife away from the dark parts of the design, thus making a slanting instead of a vertical cut into the wood. This is of especial importance in working around very small dark spots which otherwise would be easily broken. Outline the entire pattern with the knife before beginning to cut out the masses. Cut large spaces deeper than small ones, as in charging the block they get some of the paint and if too shallow leave a mark upon the cloth in

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NINETEEN DESIGNS for wood blocks made by pupils in the Central High School, Springfield, Mass., under the direction of Miss Grace L. Bell. The motives selected to work from—birds, butterflies, and flowers—happily reflect the spirit of the springtime and make the project an interesting one at this time when Nature tempts one to shirk indoor tasks for outdoor ones.

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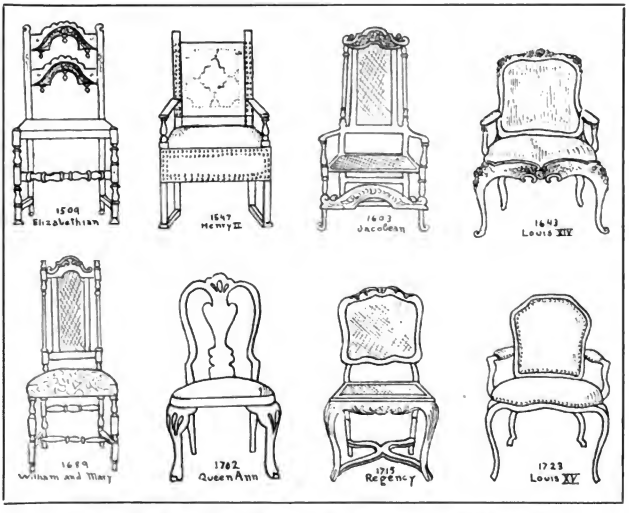

THE FIRST OF TWO PLATES SHOWING THE DEVELOPMENT OF CHAIR DESIGN.
BY GLADYS SCHAUWERKER, THE CLEVELAND SCHOOL OF ART.

printing. For the smaller spaces a depth of ½" seems to be satisfactory. It is sometimes wise to have a pupil practise cutting upon an old block before attempting his own design but the average pupil has no trouble in cutting a usable block at the first trial. The cut shows a number of wood blocks designed and cut by high school pupils under such instruction as that suggested above.

If the cloth brought by the pupil for his printing is too neutral or too crude in color he will enjoy dyeing it to match some fine color in a Brangyn or Parrish painting or Japanese print. When printing upon brilliant color, black paint or a darker value of the color of the material may be used with good effect. The beauty of the block printed surface for a tray or small bag may be much enhanced by embroidery, using darning or other very simple stitches in brilliant colors.

EXHIBITION ANNOUNCEMENT. Excellent design and lettering is shown in the announcement reproduced on page 406. It was planned by Miss Nola Rearick, Instructor of Art in the High School of Lakewood, Ohio, as an invitation to view the work of the allied arts classes of that school last year.

PERIOD FURNITURE. To meet the requirements of interior decoration classes it is necessary that students draw upon knowledge of furniture designs of the various epoch-marking times in its history. The drawings shown on this page were made by Miss Gladys Schauwerker during her first year in the interior decoration class at the Cleveland School of Art. Another group shows further evolution of chair designing and will be reproduced next month.

ANIMAL FORMS. Students who live in the country as well as town do not always have an opportunity to study frogs in all their interesting lines and colors. The line drawings of frogs shown on the opposite page were made by Miss Bess Bruce Cleaveland of Washington Court House, Ohio, and because of their accuracy should satisfy those who wish to use them as motifs in design.

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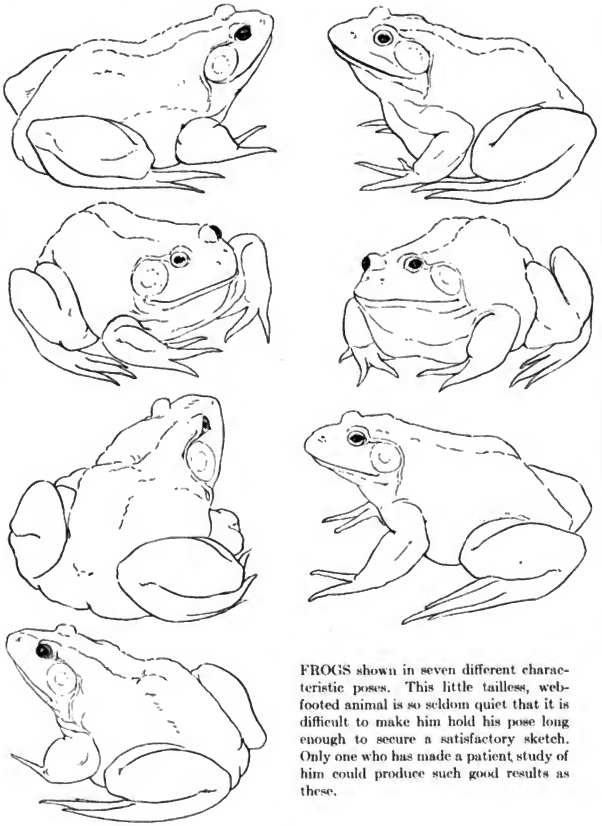

FROGS shown in seven different characteristic poses. This little tailless, webfooted animal is so seldom quiet that it is difficult to make him hold his pose long enough to secure a satisfactory sketch. Only one who has made a patient study of him could produce such good results as these.

Reproduced from sketches by Bess Bruce Cleaveland whose good work in drawing animal poses is well known to the readers of THE SCHOOL ARTS MAGAZINE.

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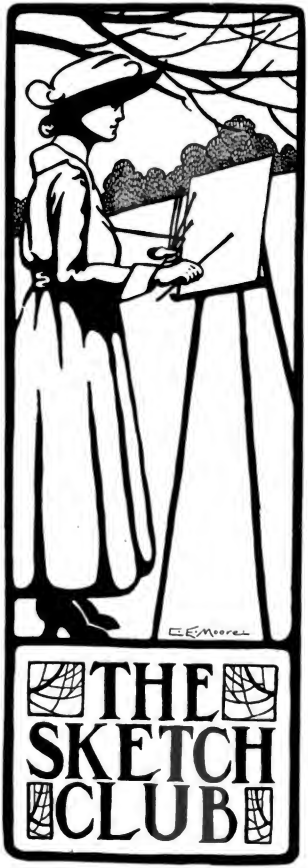

WORK OF A KANSAS CITY HIGH PUPIL, UNDER THE DIRECTION OF MISS PANSY DAWES.

FIGURE DRAWING. The interesting design for the Sketch Club of Kansas City High School, Kansas City, Kan., illustrated on this page was a third year problem worked out under the direction of Miss Pansy Dawes. A fine correlation shown between the art department and student activities is always to be commended and particularly if the problem is met as satisfactorily as this one seems to be.

LETTERING AND CONSTRUCTION of good quality enters into the envelope shown on page 412, made and decorated by the seventh grade pupils of the schools at Winnetka, Ill., which are supervised by Miss Alta B. Gahern. The conservation idea is being effectively met by such devices as this,—one of the envelopes which contain tried-out food recipes that meet the Food Administration's approval, and which are printed by the boys in their school shop. Miss Gahern permitted plates to be made of the best designs, and envelopes containing twenty-six recipes, also printed in the school shop, were sold to the number of three hundred for the profit of war relief.

LETTERING AND DECORATING of a motto suitable to spring is illustrated on page 404. This was produced in the sixth grade of a school in Swarthmore, Pa., and shows unusual dexterity in the handling of a pen, as well as an interesting decoration.

PEN STROKE DESIGNS. The simple but effective patterns shown on the page opposite are excellent because of the knowledge of the principle of design spacing that is back of the simple pen strokes that produced them. They were worked out as grade problems by Miss Elizabeth Shannon, Supervisor of Art, State Normal School, Warrensburg, Mo.

WAR POSTERS. The little folks all over the country are doing nobly to help stimulate war activity in all sorts of ways. The posters reproduced on page 413 were designed and produced by the cut paper process in the lower grades of the school in Gates Mills, Ohio, that is supervised by Miss Eleanor Hotz. In plan and color they show unusual ability for fourth and fifth grade pupils.

CUT AND FOLDED PAPER PROJECTS. The working drawings for a pencil box and for a combined calendar and stamp box shown on page 415 give an idea of the way in which

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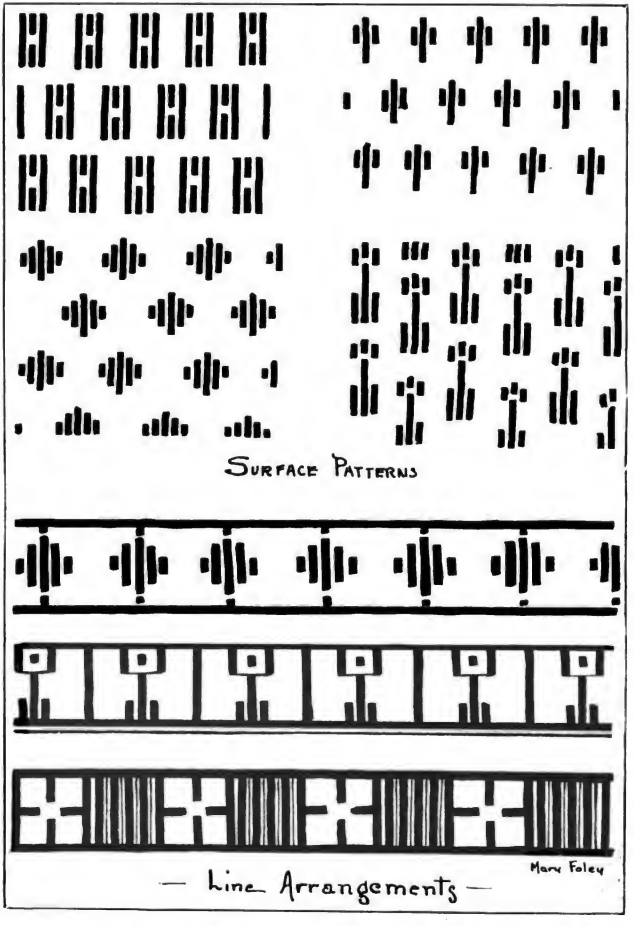

PEN STROKE DESIGNS worked out as grade problems by Miss Elizabeth Shannon, Warrensburg, Mo.

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DESIGN FOR AN ENVELOPE TO HOLD CONSERVATION FOOD RECIPES.
MADE BY SEVENTH GRADE PUPILS AT WINNETKA, ILLINOIS.

the teachers of Rochester, New York, correlate school problems with the children's needs. Both problems are simple in construction and durable enough to use in classrooms. They were worked out in the fourth grade.

PEG PRINTING. The little people of the schools of Lakewood, Ohio, supervised by Miss Elizabeth Colburn, produced the excellent peg printed patterns shown on page 417. They were executed with great freedom on squared paper and show an appreciation of the limitations of their material that has in no way hampered inventiveness.

QUOTATIONS are useful in many ways in all the grades. Here are a few which are appropriate to the spring time:

For me the jasmine buds unfold
And silver daises star the lea,
The crocus hoards the sunset gold,
And the wild rose breathes for me.

Florence Earle Coates

So blow the breezes in a soft caress,
Blowing my dreams upon a swallow's wing;
O little merry buds in dappled dress,
You fill my heart with very wantonness—
O little buds all bourgeoning with Spring!

Thomas S. Jones, Jr.

IMPRESSIONS OF A RAINY MORNING

Rain, gentle, hesitant—
Before the breaking forth of the sun;
The dropping of opals
From the slender fingers
Of the birches;
Childish faces pressed
Against the window panes,
Seeking for the arching rainbow;
Little hands tugging
At unwieldy rubbers;
The clean street
Spotted with wide puddles
Floating small canoes;
Sunshine triumphant!

Thelma Harrington

Spring has come up from the South again,
With soft mists in her hair,
And a warm wind in her mouth again,
And budding everywhere.

. . . . . .

Spring has come up from the South again,
And bird and flower and bee
Know that she is their life and joy—
And immortality!

Cale Young Rice

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FOUR WAR POSTERS as executed in cut paper by the pupils in the Fourth and Fifth Grades in Gates Mills, Ohio, under the direction of Miss Eleanor Hotz. Kindergarten papers was the medium used and the posters were very effective in the colors which unfortunately do not show in the illustration. The lower grades everywhere are quite as ambitious to help in the war activities as are the older boys and girls, and while they are restricted in their mediums turn out work which is highly commendable.

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APPLE BLOSSOMS

Have you plucked the apple blossoms in the Spring?
In the Spring?
And caught their subtle odors in the Spring?
Pink buds bursting at the light,
Crumpled petals baby-white,
Just to touch them a delight!
In the Spring!
If you have not, then you know not, in the Spring,
In the Spring,
Half the color, beauty, wonder of the spring.
No sight can I remember,
Half so precious, half so tender,
As the apple blossoms render
In the Spring!

Unknown

May is building her house. From the dust of things
She is making the songs and the flowers and the wings;
From October's tossed and trodden gold
She is making the young year out of the old;
Yea: out of winter's flying sleet
She is making all the summer sweet.

Richard Le Gallienne

Over the shoulders and slopes of the dune
I saw the white daises go down to the sea,
A host in the sunshine, an army in June,
The people God sends us to set our hearts free.

Bliss Carman

Beneath these fruit-tree boughs that shed
Their snow-white blossoms on my head,
With brightest sunshine round me spread
Of Spring's unclouded weather,
In this sequester'd nook how sweet
To sit upon my orchard-seat!
And birds and flowers once more to greet,
My last year's friend together.

William Wordsworth

A NEW METHOD OF BEGINNING PRINTING AS DONE BY CHILDREN IN BRIDGEPORT, PA.

PRINTING for beginners has been developed in a new way by Miss Frances Clausen, Supervisor of Drawing, Bridgeport, Pa. The mottoes shown on this page were of ethical value to the little people of the sixth grade who worked them out, and the illustrations gave them an opportunity for free cutting which is always enjoyable as well as educative.

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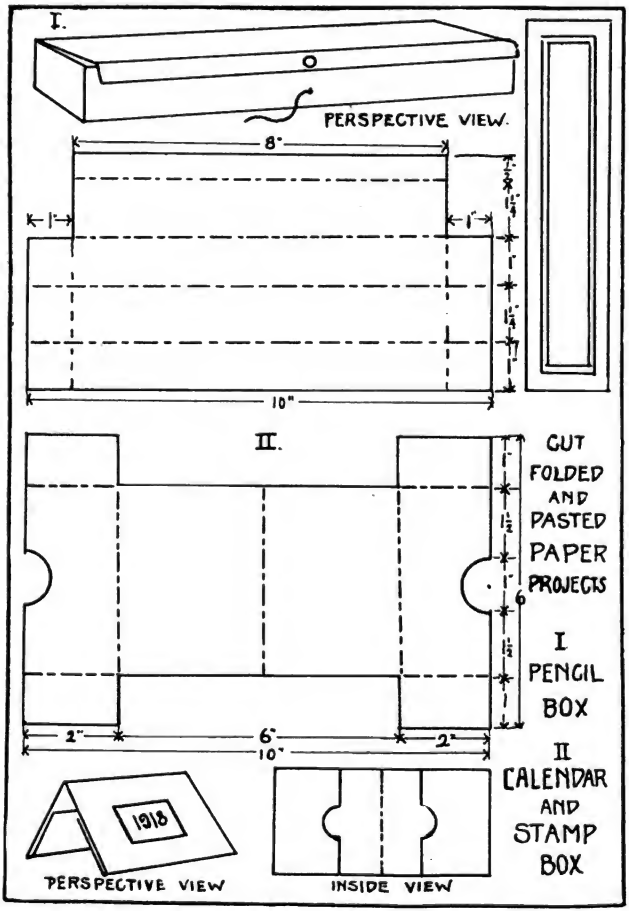

PLANS for making paper projects without the use of paste. The originals were contributed by children in the lower grades of Rochester, N. Y.

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Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. Any book here mentioned may be purchased from The Davis Press, 25 Foster Street, Worcester, Mass.

FIFTY YEARS OF AMERICAN EDUCATION. In this book, published by Ginn & Co., the author, Dr. Ernest Carroll Moore, sketches the progress of education in the United States from 1867 to 1917. There is outlined for the reader the changes that have taken place regarding knowledge of scientific facts. This is followed by a discussion of the evolution of scientific research and of mechanical inventions. "Science is a force which infiltrates all human relations," and social, political, and economic changes follow as a matter of course. How the schools of America have kept pace with these changes is very ably discussed and the volume should form a very excellent basis upon which to build ideas and plans for educational effort during this time of most momentous changes. *Our postpaid price* $.90.

DEPARTMENT-STORE EDUCATION. This pamphlet was prepared for and is published by the Department of the Interior, Bureau of Education, Washington, D. C. It is an account of the training methods developed at the Boston School of Salesmanship under the direction of Lucinda Wyman Prince and was written by Helen Rich Norton, Associate Director, School of Salesmanship, Women's Educational and Industrial Union, Boston, Mass. The Course of Study as developed relates not only to the experience of selling but includes knowledge of the merchandise to be sold, as well as general educational growth. The pamphlet is a most valuable contribution to the fund of information needed by workers in industrial and vocational schools and should be read by all interested in this important field of education. *Our postpaid price* $.25.

TEXTILES AND COSTUME DESIGN. Published by Paul Elder & Company. This small sized volume by Evelyn Peters Ellsworth sketches the historical and technical development of textiles which serves as an interesting introduction to a discussion of the historical and artistic evolution of costume and its accessories. A suggested outline for the study of costume designing is followed by a valuable and extensive bibliography of costume and related subjects. The volume is interesting in appearance.

OUR SCHOOLS IN WAR TIMES—AND AFTER. This book comes as a direct response to the President's suggestion that "the whole nation must be a team in which each man shall play the part for which he is best fitted." The author is Arthur D. Dean, Sc.D., Professor of Vocational Education, Teachers College, Columbia University, and supervising officer of the Bureau of Vocational Training, U. S. Military Training Commission. The publishers are Ginn & Co.

The volume is an exhaustive survey of how the schools of warring countries have been organized for war service and of what they are doing in addition to prepare for reconstruction and future activities. It also reviews the purposes and plans of the educational organization that has been started in our own country. Our particular problems which are immediate because of war are also significant of the trend education will take when peace is secured. These are discussed in a thoroughly concrete and practical fashion. The suggestion offered toward their solution should be invaluable to those who desire to have detailed information as to conditions and at the same time have a comprehensive outlook as to possibility of fitting into service in the educational field. The book is also most valuable to any reader who believes that our schools should be made instruments in preserving a democracy, which means equality of opportunity. *Our postpaid price* $1.35.

MANUAL TRAINING—PLAY PROBLEMS. This book, published by the McMillan Company, deals with constructive work for boys and girls and is based upon the play interest. It is written by William S. Marten, Department of Industrial Arts, State Normal School, San Jose, Cal., and is dedicated to the boys and girls of America, "that they may grow in the ability to make America the leader of the nations in constructive things that are worth

(Continued on page 418)

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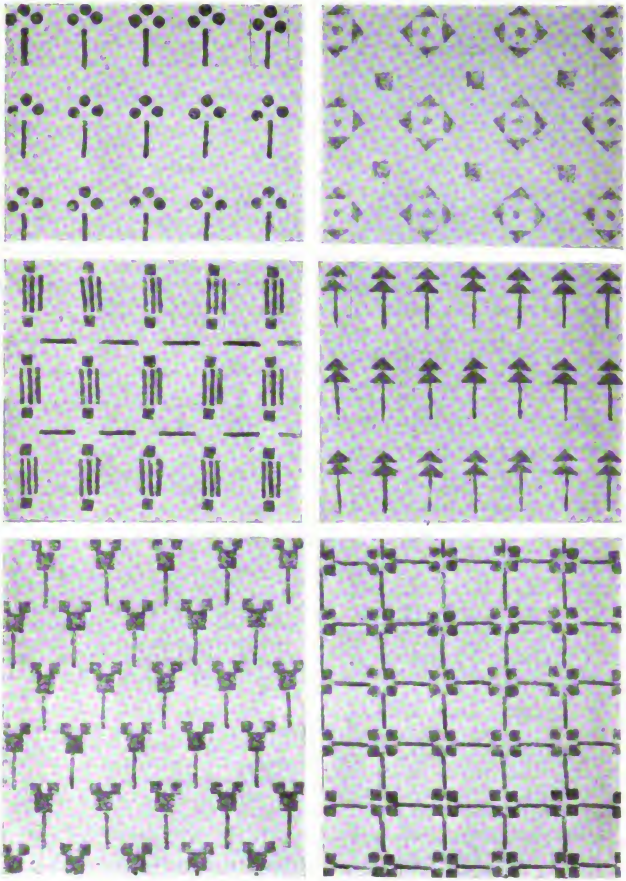

PEG PRINTING in the lower grades as done in Lakewood, Ohio, where Miss Elizabeth Colburn is Supervisor of Industrial Art.

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IF a pupil asked you the population of Chicago—you wouldn't say, "A little more than Philadelphia and a little less than New York."

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BOOK REVIEWS Continued from page 416

while." The numerous reproductions of models built and the working drawings them show progress educationally from t things that are toys merely to the *things* th are of use in games and logically pave the w to things that will be of service later in t mechanics of industry. *Our postpaid price $1.5*

PRACTICAL CONCRETE WORK. concrete is occupying a place in the buildi and decoration fields not dreamed of a fe years ago, any information based upon accu rate scientific knowledge and definite prac tical experience will prove valuable *to those* interested in studying the problems involve in the use of this most modern building material. The book was prepared primarily as a work-room hand book for school shop use and was prepared by H. Colin Campbell. C.E.E.M., Director, Editorial Bureau Portland Cement Association, and Walter F. Beyer. C.E., formerly Assistant Engineer, Isthmian Canal Commission. It is published by the authors at Oak Park, Ill. The material itself the implements and skill required to handle it, the principles and devices used in reinforcing, and many other essentials are discussed preliminary to the presentation of plans for producing desired results in the material Reference books are given to confirm statements and to facilitate further study. *Our postpaid price $1.65.*

EDITORIAL NEWS

QUALIFYING COURSES, as they are called, have been started as the result of a recent meeting of the Principals of the High Schools of Pittsburgh and vicinity and all supervisors and teachers interested in art, music, and drama, held at the Carnegie Institute, Pittsburgh. The object is to bring about a more complete co-operation between the High School and the Art School,—to encourage the boys and girls to begin their technical work in art while they are still in the impressionable age. These courses make it possible for a high school student to do four years of elementary technical work before he enters the design school and begins the advanced technical work leading to the Bachelor's Degrees offered in the five arts represented in that institution. The classes are held on Saturday mornings. These qualifying courses

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have the great advantage of bringing about more intimate relations between the public schools and the highly specialized technical school.

ANOTHER WOODWARD EXHIBITION has recently been held in New Orleans. This was a "Friends of Art Exhibit" showing portraits, landscapes, still life studies, and water colors by Prof. William Woodward of Tulane University. "Thirty-five years of active, faithful, and skilful interpretation of the beauty of nature and life in terms of the painters' art crowded into a single exhibit of some 250 paintings made the exhibit notable."

ART THAT FUNCTIONS is the title of an editorial in *The County School Exchange* by Miss Agnes Holmes, Supervisor of Art in the Training School, Greeley, Colorado. There is a suggestion in this article that may help teachers in other parts of the country. We are therefore reprinting it herewith:

"So frequently when boys and girls reach the fourth year in school the period of mere satisfaction in spontaneous play with drawings and with constructive materials is over.

"Interest in new projects is easily awakened but cannot always be sustained unless the child continues to feel the value and necessity of the work.

"The following scheme for work in lettering, design and construction was successfully and profitably worked out in the fourth grade in the Training School in the Colorado Teachers College. Early in the fall term a store was organized comprising all the necessary equipment to make it attractive as well as pratical. The store was so constructed as to create various demands. These demands were planned simply enough to be appreciated by young children and to create in these boys and girls a desire to meet and supply these needs. The children saw and felt at once the need of a sign for this store; hence, it was with much enthusiasm the boys set about to plan the sign.

"In order to give the children a background for this work they and the teacher collected a number of signs from the town stores. These models were discussed, stressing the points to be brought out in the signs to be made later by the children. After the children saw what was necessary to make an attractive sign, they made a trial one, considering the size and shape best suited for this particular store, and then

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the final ones were inked and used. In order to give the children further practice in lettering and also practice in making figures, various other signs were made.

"Posters were also made advertising special day sales. For example—turkeys for Thanksgiving, trees for Christmas, et cetera. In this phase of the work the design element entered and played an important part.

"Another opportunity for design was in the arrangement of the stock.

"The stationery used in the store called for construction work. To meet this need, note paper, envelopes, bills, and account books were made. Then the various headings for the bills and note paper were designed, and block prints of the design were made on cork carpet. The children painted these block prints with ink and stamped the stationery for the store. Thus it can be seen how one side of art may be functionized."

THE FIRST HINT OF VACATION Days comes to the Editorial Office in the form of an attractive folder of The Luther Gulick Camps, which are located at South Casco, in that "Summer Playground of the East," the state of Maine. These folders deserve commendation for their lettering and the artistic devices used as symbols of the activities of the camps.

A CLEARING-HOUSE FOR TEACHERS OF PRINTING. The International Association of Teachers of Printing has established a co-operative bureau for placing printing instructors in teaching positions. The association has its home at 444 West Fifty-seventh Street, New York, N. Y., and is preparing to list all applicants for teaching positions and to receive requests from school boards and superintendents where vacancies exist. The association will charge no fee and will make no direct recommendations of applicants or positions. It will rather afford a clearing-house for bringing together the school system which is in need of a teacher and the teacher who is in need of a position.

Joseph A. Donnelly, president of the association, will be glad to answer all inquiries both concerning the work of the association and of its co-operative teachers' agency.

THE WESTERN DRAWING and Manual Training Association has decided not to hold a meeting this year as planned as they feel that no burden, however small, should be placed on our strained transportation facilities.

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The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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Published by THE DAVIS PRESS, INC.

25 FOSTER STREET ∴ ∴ ∴ WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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Please send Articles, Editorial Communications, and Books for review to the Editor at Cleveland; Business Letters and Orders for Material to The Davis Press, Worcester, Mass.

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PUBLIC SCHOOL CHILDREN STUDYING A TAPESTRY UNDER THE GUIDANCE OF AN EXPERT AT THE CLEVELAND MUSEUM OF ART.

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THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 10 — JUNE, 1918

A Museum of Art and the Children

HENRY TURNER BAILEY

Dean, The Cleveland School of Art and Advisor in Educational Work, Cleveland Museum of Art.

HERE they come! The smiling face of the guardian of the turnstiles becomes different—the smile is there but through it shines a more alert will. An assistant manager appears within the lower hall at the moment the managing teacher appears in the vestibule, borne along by the oncoming wave of children. How eager are they! Some of the boys try to duck under the rails while the girls are passing, all too slowly they think, through the clicking gates. But order, being heaven's first law, must be maintained. Through the turnstiles they have to go, and cap in hand they have to march. Their officers are efficient, but they alone are not responsible for the sudden reformation. The place itself is propitious. The marble hall, large and spotless; the serene Venus, crowned with light, the great Hermes with the child on his arm; and perhaps more than all, the severe Athena looking down calmly from her pedestal at the very point when the children turn to go to their classroom, all rain a gentle influence upon the animated company, and they pass to their appointed places without the slightest misdemeanor.

The classroom is a large well lighted room on the ground floor. It is furnished with handsome oak tables, and with supports for the textiles, baskets, or ceramic objects, from which the children are to make their drawings. There is room for fifty children to work at once. Each child brings his paper and his colored crayons. The Museum Instructor has a blackboard for demonstrations, a table for additional reference material, and bulletin boards upon which the best drawings of previous classes are exhibited as an incentive.

The subject, the morning the photograph was taken, reproduced as Plate III, was African textiles. Miss Marx, the teacher, gave something of the fascinating history of these rare and beautiful fabrics, made suggestions as to the method of drawing them in color, and then allowed the children to proceed. Some of the best results are reproduced in gray as Plate II. A few typical results of other lessons are also shown.

Here is the statement of Miss Helen M. Fliedner, Supervisor of Drawing for the City, as to the origin, plan, and spirit of this work:

In response to your request for a statement of how the Art Work of the Public Schools is planned in connection with the Museum of Art, I would say that there has been a close co-operation between the Museum of Art and the

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PLATE I. SOUTH FRONT OF THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO, MR. FREDERIC ALLEN WHITING, DIRECTOR.

Public Schools ever since the opening of the Museum in Wade Park.

Since February, 1917, regular classes have attended the museum daily during school hours. The program is planned by the Supervisor of Art, and carried out by the principal of each school.

The attendance of elementary school pupils for work at the Museum of Art for the past year has been about 8500. They go in classes of from 40 to 50, accompanied by their teacher, and are from the seventh and eighth grades. These pupils come from every part of the city, and even travel from eight to ten miles, transferring in many cases, from one car line to another. Pupils from out-lying districts are given an opportunity to go to the museum during the autumn and spring, and the children from nearby schools go during the more severe winter weather.

With few exceptions, every school day has found from one to two classes at the museum since the opening of the schools in September. All students spend one-half day each semester at the museum, where they work from museum material. Talks preceding these lessons are given by the teacher in charge of the class or by some member of the museum staff. The drawing lessons last from one hour to one hour and a half, and consist of freehand drawing from textiles, baskets, or pottery. At the close of the lesson the pupils are conducted through the galleries, where they are given talks on different exhibits. (See frontispiece.)

Two classes visit the museum daily, the morning classes arriving at 9.30 a. m. and leaving at 11.30 a. m. The afternoon classes arrive at 2.30 p. m. and leave at 4.00 p. m.

The principals and teachers call the day at the museum a "Red-letter Day" for the children. Where a child has not had the opportunity to go to the museum, owing to the reorganization of the seventh and eighth grades, the question is repeated almost every week, "Teacher, when are we going to the museum?" and where they have been once, "When are we going again?"

There are hundreds of pupils going from high schools to the museum during the school year. No regular schedule has been arranged for the high school atudents as yet, but it is being planned for in the new course of study.

And here is a grade teacher's personal letter, which Miss Fliedner kindly releases for publication, that constitutes an unsolicited testimonial of the first class:

Dear Miss Fliedner:

I have taken four classes to the Art Museum this term and want so much to tell you what these visits have done for them.

Every child has been thoroughly interested in the delightful account of the people who made the textiles which were used as a basis for the class work. Each time I heard Miss Marx tell this story I have noted how the charm of her personality, her well controlled

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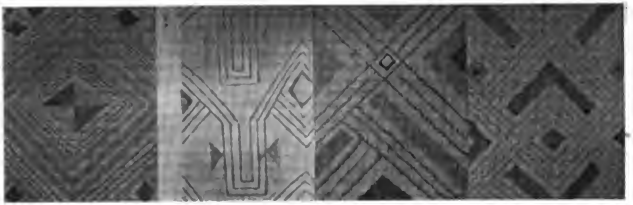

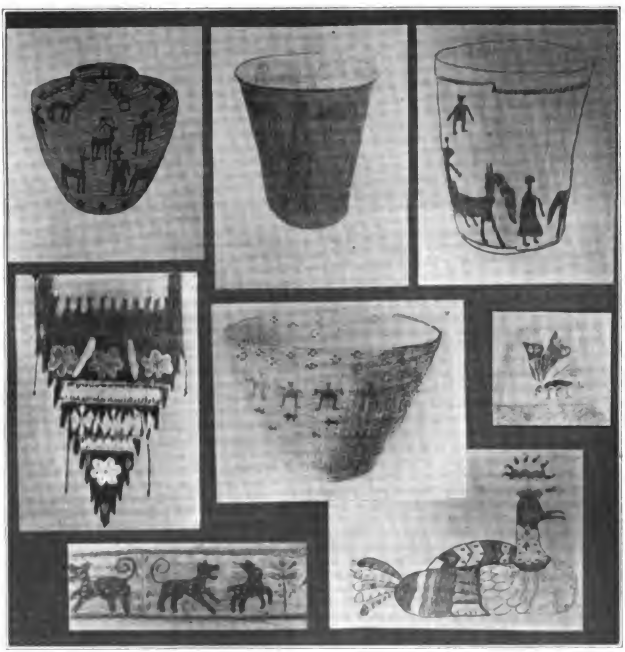

PLATE II. AT THE TOP ARE SHOWN FOUR DRAWINGS FROM AFRICAN TEXTILES, BY SEVENTH GRADE CHILDREN. THE ORIGINALS WERE IN COLORED CRAYON ON MANILA PAPER. DRAWINGS BY SEVENTH GRADE CHILDREN ARE ALSO SHOWN FROM BASKETS, TEXTILES, ETC., IN THE CLEVELAND MUSEUM OF ART. THE ORIGINALS WERE IN COLORED CRAYON.

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PLATE III. SEVENTH GRADE CHILDREN WORKING FROM TEXTILES IN THE CLASSROOM OF THE CLEVELAND MUSEUM OF ART.

voice, and the life which she put into the account itself, have held the close attention of even those pupils whose interest is not easy to hold. This preliminary awakening of the attention, supplemented by the clear instruction as to the steps to be taken in copying the textiles, seemed to call forth from each pupil his best effort and keep him eagerly at work to the end.

Then the delight of learning about the armor of the knights of old, while looking upon that which had actually been used by these heroes of whose deeds they never tire, the wandering about through the rooms and beholding new wonders at every turn, filled in for them the hours of a half day which they will never forget. Over and over I have heard some of the fortunate ones telling the few who could not go how fine it all was, and planning in little groups to go again as soon as the opportunity comes. Several, both boys and girls, have come to me and eagerly expressed the wish to take "Mother" there to enjoy what they found so delightful, and I am sure to all of them it was a fairy world come true.

Respectfully yours,

Anna E. McAnarney, Sackett School.

By this co-operative arrangement, inaugurated by Mr. Frederic Allen Whiting, the Director of the Cleveland Museum, a two-fold result is being achieved: the immediate enrichment of the lives of thousands of children, and the development, ten years hence, of a museum-loving public.

THOUGH WE GROW OLD AND SLOW, THE CHILDREN ARE NOT SO.
THEIR WORLD'S A ROSE NEW-OPED, GOLD HEARTED, PEARLY CUPPED.

Katharine Lyman

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Educational Value of Printing

DAVID B. CORSON
Superintendent of Schools, Newark, N. J.

PRINTING is a new subject in the program of studies in the schools. The same treatment is accorded it by the conservatives and reactionaries as was given to history, to geography, to drawing, to music, to manual work in wood and iron, and to every other new subject upon its introduction into the schools. There has been opposition by influential forces, and a general furor has been created by a misunderstanding of the reasons for its inclusion in the curriculum. A wrong emphasis on the part of those who do not wish it admitted to the educational scheme tends to make the way very difficult. There has been retarded recognition of its great value but steady progress has been made. Within the last five years the number of teachers of printing has gradually increased until now there are more than a thousand in the country, with the prospect of a more rapid increase in the immediate future.

There are two viewpoints from which to consider the subject—the vocational and the educational. The vocational emphasizes the acquisition of skill and has for its purpose the training of men who are to enter the trade. It is not my purpose to consider this aspect of the work, except to call attention to it and to give a warning. No educational activity should be permitted to degenerate into a mechanical deadening process. The vocational printing shop should not be an institution to save printing bills for municipalities or school systems, nor should the school enter into competition with the trade shop. The printing of thousands of copies of blanks or other matter in the school shop has no justification. Even the vocational printing shop is an educational means and should be operated on that basis. The educational viewpoint is the one which educators must believe in and should advocate. Teachers of printing must be educators, not printers. They are under obligation to instruct the profession and the public as to the educational value of printing.

The first educational value of printing lies in the fact that it is a medium of knowledge. The progress of the world through all time is recorded in print, or its equivalent. The printed page is a very wonderful thing! To learn to read is *the great art* of the schools, for it is fundamental to all advancement. Printing is one of the greatest of the manual arts. It is not necessary to depreciate the other manual arts in the program of studies to establish the fact that printing should be recognized as in first rank. It is not only a practical activity, but the means to the acquisition of knowledge.

The second educational value of this subject lies in its intimate relation to other subjects—for instance, to mathematics. It is difficult for a layman to describe the specific features in which it is of value mathematically, but even he can see that there is great opportunity in the print shop for the use of the mathematical faculty. In every job there is the matter of spacing to be considered, and measuring, and estimating, as well as calculating the cost of materi-

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als and of the job itself. These suggest very practical problems with much calculation. They suggest, too, a reform in mathematical work in the elementary school. There is a widespread feeling among educators that mathematical work, particularly in schools of this grade, is not well adapted to pupils. It is due to the fact that an analytical power beyond their years is expected of children. It is not possible for them to visualize or actualize the conditions of the complex problems that are found in the text books. These problems deal, in many cases, with theories and assumptions beyond the capability of children. A wise course would be to base the mathematical work upon the experiences of the children. The problems should be direct questions growing out of these experiences. There is a feeble effort to have problem work based upon the manual training, the domestic art, and the domestic science of the schools. To this may be added the mathematical work to be found in the print shop. It would not do to let these mathematical problems merely occur as they are needed, for then there would be a minimum amount of training. The mathematics must be systematized and must be taught intensively in the mathematics room as well as incidentally in the shop. The teacher of mathematics should consult the printing teacher and arrange problems accordingly. The drills and practice can then be given in the mathematics room in connection with problems from the other shops. It is undoubtedly true that the printing shop affords material for concrete problems. If this and other similar material were used more frequently, results commensurate with the time, the energy, and the devotion of the teachers would then be obtained.

The relationship of printing to English is apparent to all. It seems trite even to suggest it. I am, however, so thoroughly convinced of the enormous value of printing in the English work that I venture to refer to a set of papers which were written for me by the printing class in the Boys' Vocational School of Newark. These are excellent in every way, superior in general to those from schools where printing is not taught. They show a very clear apprehension of the sentence and great care in matters of punctuation, capitalization, spacing, and paragraphing. Not only does printing fix an accurate knowledge of these technicalities, but it causes pupils to apprehend the distinctive features of good composition. The printer knows full well that coherence in written composition is a matter of necessity. Printing develops feeling for it and for other qualities of good writing. It is not necessary to persuade children of the importance of the technicalities and conventionalities. The work of printing seems to bring a flood of light into their minds.

Printing is allied to history as well as to English. Interest is at once aroused by the story of the inventions of printing by Gutenberg, and there may easily be given the whole history of the subject beginning with the cuneiform writing of the Assyrian and the hieroglyphic writing of the Egyptian. What a wonderful field is thus opened. This and collateral information relating to the contemporary state of civilization are even of more value than much taught in political history. There is now increasing emphasis placed upon industrial, financial, and social history

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and less upon political. This field, allied to printing, is one of real interest and one which the children will readily explore.

There are correlations with science, for the printing press, the electric motor, and all connected with them, inevitably force themselves upon the attention of the children. The opportunity will be embraced, if the printing teacher be capable. He must ever have in mind, not merely the acquisition of skill as compositors by his pupils, but in addition the broadening of their view and the arousing of their interest in things that are allied to the art they are learning. There may be the study of science in the printing shop as well as in the laboratory. The student's interest will be great, for he sees science applied to useful ends. It is not necessary, however, that his whole study shall be in the print shop. The shop allies itself with the laboratory as with the mathematics room and the practical experience gathered in the shop will be of value in the science room.

The relation of printing to art is as manifest as its relation to English. In fact, it is so apparent that here again it seems trite even to refer to it. *The principles of art which are taught in the drawing room are exemplified and applied in the printing shop. The principles of balance, of rhythm, of contrast and of harmony are here very practical and useful.* The child understands what they are. There is little theory but much necessity for following them. They are applied for a real purpose. The art world is opened to the child in the printing shop and he enters it in a way to convince himself of its value.

The third educational value of printing is established by a consideration of its relationship to industries allied with it. The subjects of bookbinding, of paper making, of manufacturing of all the materials used in the print shop, and of illustrating, offer fields of general information which the capable teachers will readily cultivate. The child should be informed and able after investigation and consideration to discuss the industries and arts represented in the print shop. This makes for general intelligence. It adds to the body of knowledge. The subjects are all related and the child should be made conscious of that relation as well as of the salient facts connected with these allied arts, or industries. Every one of them opens up a large field. If the child be interested, his investigation will not stop in the print shop. It will broaden out. He will read books and newspapers, and use all sources of information.

The results of teaching printing are so important that they contribute very materially to make clear the fact that printing has unusual educational value. First of all is the power to think in terms of objects. We cannot, in the evolution of the schools, go too far in the way of making our theoretical work as practical as possible. The theoretical work should be connected with practical work of all kinds. The printing shop is one more means of developing clarity of thought and good judgment. Another result is that of the trained hand. The hand is a wonderful thing! The co-ordination of the finer muscles and nerves is one of the marvelous things of life. This organ of education is trained and manual skill is developed in the print shop. Then too, there is an appreciation of honest work which results. The child realizes that in

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printing his mistakes stare him in the face. He realizes, also, that he must do his work according to certain principles or else the work is a failure. This inevitably leads to his doing more careful work. It develops, among others, the habit of being particular. There is nothing in the whole educational world of greater value than that of forming habit. The young people in the series of papers referred to constantly called attention to the fact that they needed to be accurate. This in itself is of such value that there should not be any question as to the wisdom of teaching printing. The subject cultivates taste. It is not possible for a pupil to apply the principles of art in a satisfactory manner and not acquire some degree of taste. Taste is one of the important educational products. It is as important as skill or as habit. A beautifully set up page which satisfies all the canons of art becomes to the child a great pleasure. In doing such work he gets great satisfaction and grows stronger. The shop itself affords a good training for getting on with others. It develops a fellow feeling, one that all nonsense must be dispensed with, that the pupil must apply himself to his task in order that he shall not interfere with the work of others, and that he shall do his work to meet the common approval. This develops a greater sympathy for others than the classroom routine.

Teachers of printing will doubtless think of other educational values of which those enumerated are merely types. They should discover more and still more. They should magnify the subject, but not its trade possibilities. They must ever seek to make clear the distinction that they are teachers, using a great subject because of its educational possibilities, and not printers, teaching apprentices. They must base their claims and their propaganda, as do other teachers, upon the laws of psychology and pedagogy, for thus only can uneasiness and doubt be dispelled.

The history of education furnishes suggestive parallels as to reasons for using printing and other manual arts in the educational process. Persia taught her youth "to ride, to draw the bow, and to speak the truth." Truth to her meant an exact statement of fact to conform to observed phenomena, and not to moral law as we might infer. By means of this program she trained her people for conquest, and she accomplished her purpose as history shows. Greece emphasized the value of the individual and sought to train and educate him—physically and mentally, not alone for the good of the state, but for his happiness. America is seeking to evolve an educational system that shall train and educate her youth for individual efficiency and happiness and for social service and co-operation. Democracy requires that her educational system shall develop, among other things, a sympathy with and an understanding of the great mass of workers. Her schools must develop a broad intelligence, not by the use of academic subjects alone, but of subjects that require activity as well as those which require reflection. They must epitomize the modern world. They must have classrooms, studios, kitchens, laboratories, and shops—shops in which the fundamentals of a complex civilization are taught. One of these must be the printing shop. For that reason printing must be in the curriculum of the common school.

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Happiness and Houses

CHARLOTTE W. CALKINS
Supervisor of Drawing, Grand Rapids, Mich.

LET'S play house!—No I did not hear anyone say it, but that's what they were doing—playing house in a very real and valuable manner. Here I was in a room full of eighth grade boys and girls, and it was that precious hour of the week labelled "Art" on the school program. Each one was so intent upon his own particular problem that he scarcely noticed my entrance. If boys are not generally interested in dress design and girls in commercial advertising, here is a medium of art study over which both become enthusiastic. Had I been surprised to see big eighth grade fellows entirely absorbed in this project, they themselves would have assured me that house-building has always been a "man's size job." That is, they would have explained this to me, if it had not taken too long. When there are, in a week, only sixty minutes allotted for the solution of coveted and portentious problems, one cannot afford to devote too much time to the innocent bystander.

The class had read, from text supplied them, what types of houses seem to fit into and belong with certain kinds of landscape. Then each pupil had chosen some suburban lot, of which he had definite knowledge, and had proceeded to answer the following questions:

1. What is the ground area?
2. Is it a hilly situation or a level stretch of country?
3. What, if anything, lies near to the future house; across the road; at either side?
4. In what direction is the cottage to face?
5. What kind of house or cottage does the landscape or buildings nearby seem to suggest?
6. Who compose the family to occupy this building?
7. What is the income of the owner?

They looked up such matters as street improvements, paving, sewerage, and lighting. Water supply, soil, prevailing breezes, transportation facilities, neighbors, and proximity to school and church were also given consideration.

By a simple sequence of steps each pupil had then drawn in pencil the house plan, front elevation, and garden plan of an original cottage or bungalow, that would be suitable for the lot selected. Some of the children were so enthusiastic that they did not stop with this, but, working part time at home, drew all four of the elevations.

Each pupil had been given a text to which he could refer at any time for tables of much used distances or dimensions and other necessary information relative to the details of bungalows. Some pupils had insisted upon showing, in the front elevation of the house, the garden elevation, so as to indicate in outline how the shrubbery and trees would look. Others had planned and represented in tiny oblongs the color-scheme of house and garden at different times in the year. Still others had enlarged on a separate sheet some favorite portion of the elevation, so as to suggest the color and give more detail—a window-box of flowers, a front door

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A COTTAGE MODEL DESIGNED AND EXECUTED BY EIGHTH GRADE PUPILS OF MISS MARION CLARK. JUNIOR HIGH SCHOOL, GRAND RAPIDS, MICH.

together with its potted trees at either side, etc.

A vote of the class had been taken, finally, to decide whose house and garden designs were the most desirable for use, most appropriate for the specified surroundings, and most attractive generally. So now the whole group were devising all sorts of means by which to construct, in the most pleasing manner, a miniature model of the winning designs. This miniature model of house and garden, when completed, was to compete with models made by other schools at what might be called an "Interscholastic house-planning and furnishing meet." All models would there be judged by the foremost architects and landscape designers of the town! No wonder, save by the teacher, my entrance into the room was almost ignored. The problem was being constructed on a board (not much larger than the regular drawing-board) resting on a table. The teacher confided to me that she had sometimes carried it out on a sand-table as primary problems are often presented. If the house is made of ordinary modelling clay, an attempt is made to show only the main features, such as its shape, the slant of the main and porch roofs, the shape of the porches as simple blocks without detail, chimneys, etc. If it is made of cardboard or cardboard covered with prepared clay, that will not harden rapidly, minute details may be shown in a most realistic manner. A pleasing residence of this latter type was rapidly growing before my eyes. In it, in order to preserve a certain feeling for unity and in order to see what the pupils could do with one medium only, the teacher had limited them to prepared clay in four or five colors (over cardboard in some instances). This did not daunt them and the clay lent itself to the representation of all manner of construction—from iron to glass—with a most fetching result.

The teacher showed me photographs of some of the little houses which different schools had constructed the year before. The houses really appeared much more realistic, she said, than was indicated by these photographs because the photographs lack the delusion offered by the clever choice of color and make the insignifi-

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ANOTHER OF THE MODELS DESIGNED AND EXECUTED BY EIGHTH GRADE PUPILS, GRAND RAPIDS, MICH.

cant details appear harsh and distinct.

She said she did not limit her pupils to any one medium last year and it was wonderful to see their resourcefulness in thinking up materials by which to gain certain desired effects. There were rose-covered garden walls of clay, walks of flat pebbles, pergolas of small pieces of wood, flower-hung pin trellises—all carefully located according to the plan. The tiny flowers and vegetables of tissue or stiffer paper and cloth seemed to grow with little effort in the several gardens. Shrubbery and vines were suggested in various ways; by paper, by real twigs which often supply the desired shape of tree or bush, or by bits of so-called "air plants," usually obtainable at department stores. Well-clipped sponges dyed green were fascinating as hedges. And oh! those stunning pine-trees with their real branches and clumps of dark sponge needles. With the project under way imagine the joy of adding to an otherwise complete residence, a sundial, a motor car with isinglass windshield, a wee cotton kitten to curl up on the door-step, a clay garden hose and sprinkler, a pair of lovers in the English garden, or any other little life-like detail!

The door opened, and in came a visiting mother, who seated herself beside me. The teacher seemed very much accustomed to having visitors—evidently this kind of art instruction appeals to and interests the parents as well as the school authorities. Happy results of the course were soon made known to me by this mother, who stated, with no lack of visible pride, that an older son of hers had taken the course a year or so previously and, after that, had planned everything pertaining to their new home. From the smallest plant in the garden to the tiniest touch of ornament in the fireplace, all had been his selection! In some such way, so the teacher said afterwards, many a grateful parent has expressed appreciation of the work and its inestimable value to the community. As I turned reluctantly from the eagerly interested group of house planners, she asked me to return later in the year to see the results of her pupils' study of interior decoration. I shall go—believing "it is by no means an unimportant thing to create a beautiful and picturesque interior" and that "he who builds a beautiful house—contributes to the public welfare."

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Have We Made Progress?

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.

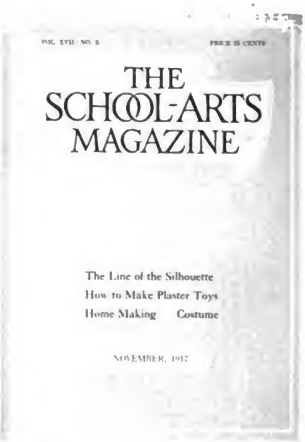
I HAVE many times heard educators remark with self-satisfied finality that after all we've made but little progress in education, and I've heard teachers of art and manual training say that we haven't arrived very far in the last twenty-five years. There is a bit of truth but much that is false in these statements.

I want first to say that I believe one of the very reasons why these good people make such remarks is in large measure due to the fact that we really *have* made progress! They actually know so much more about these subjects than did those pioneers of old and they furthermore realize, because of this knowledge, the wonderful future possibilities of the work, that actual growth does seem stunted.

It is largely by comparison that we learn about many things and therefore I want secondly to bring back for this purpose of comparison some of the ideas prevailing twenty odd years ago.

On my annual trip to the Drawing Conference of Art Teachers at Syracuse in March, I had hastily slipped into my portfolio a copy of an art publication called "Art Education." It was the February and March number for the year 1896 and was number 3 of the second volume. It was therefore published a little over twenty-two years ago and as a school art magazine was in its infancy.

The first thing which took my attention was the cover design. I instinctively compared it with the reserved and dignified beauty of the cover of *this*



magazine. It has two figures widely separated; it has four different types of natural foliage, one apparently growing from the dorsal vertebrae of the figure of art; aside from the drapery of one of the figures it has a length of cloth at the bottom of the design which is quite inexcusable; the winged youth is drawing a Greek vase taller than he is; and the draped female, like Lot's wife, appears rigidly turned into an inanimate statue, in this case seated on the curve of an acanthus foliage, with one leg hanging off her pedestal. We certainly have graduated from this confused style of cover design.

The next thing I noticed was the same unrelated arrangement in the advertisements. In many I counted six or

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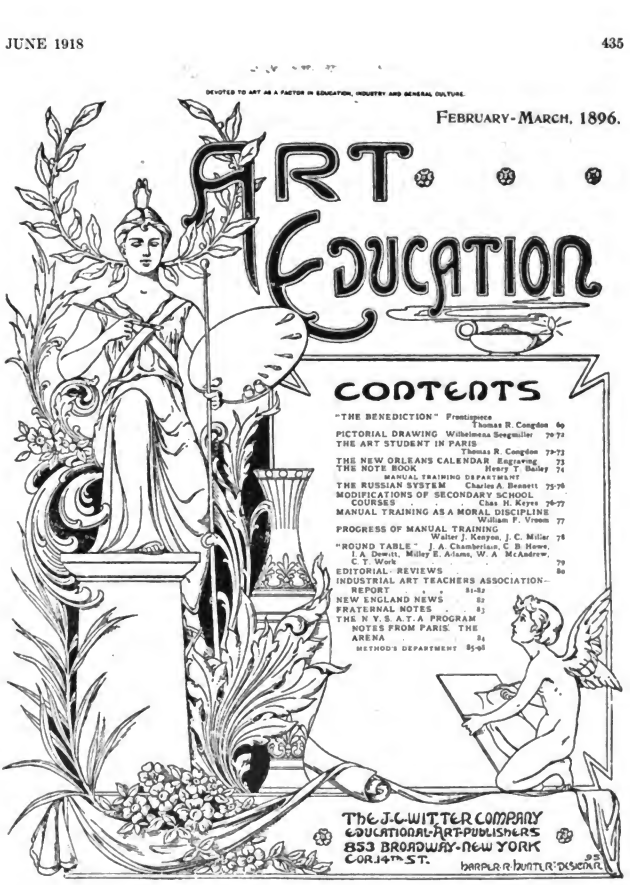

THE COVER OF TWENTY ODD YEARS AGO WITH SO MUCH ELABORATE TREATMENT THAT THE TITLE BECOMES INSIGNIFICANT AND HARD TO READ. VERY FEW PERIODICAL COVERS OF THIS ORNATE STYLE ARE NOW PUBLISHED. MAGAZINE COVERS OF TODAY ARE GENERALLY MORE DIGNIFIED AND SIMPLE IN DESIGN. LETTERING AND PRINTING ARE BETTER UNDERSTOOD IN THEIR RELATION TO ART. ON THE PAGE OPPOSITE IS SHOWN A MODERN COVER, SIMPLE, DIRECT IN THE APPEAL, AND GRACEFULLY DESIGNED.

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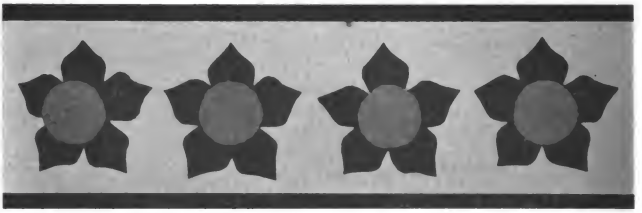
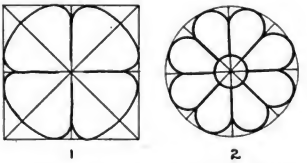


THE UNAPPLIED ROSETTES OF TWENTY-THREE YEARS AGO MADE IN A FIFTH GRADE BY THE AUTHOR.

more different styles of type in the same ad. One ad dealt with correspondence lessons in clay modeling and was from a small town in my own Empire State. Surely we've made progress in these two directions; our advertisements are artistically studied and we no longer stress training in modeling from a distance though we might do with more modeling close at hand to advantage.

Next I came to a three-page discussion on the question, "Should Light and Shade be Taught in Pictorial Drawing in Primary and Grammar Grades?" by that wonderful supervisor and poet, Wilhelmina Seegmiller, then of Allegheny Pa. She handled her subject well for she was an advanced thinker and ever able to read the future. Through some of her statements we gain a picture of the thought of those earlier days.

There seemed to be much discussion concerning freedom in work. She states, "Within the past few years we have heard a great deal about setting the children Free." She then definitely states her position by saying, "No one could wish the children greater freedom than I, but there is a vast difference between the freedom of carelessness, and the freedom which comes from a consciousness of power. I find the most free and artistic work in schools where I also find the best drill. I feel that we need constant and thorough drill on principles and in movement."



THE ROSETTE, LABORIOUSLY STUDIED TWENTY YEARS AGO, SHOWING THE CONSTRUCTION LINES WHICH ARE AFTERWARD ERASED.

I almost wonder if we have really progressed in this direction. But, yes, we surely have, for we at least speak no longer of the freedom of the children. Yet those last two sentences of hers we will do well to ponder over. Would that we had many like her now.

On her topic she takes this stand, "Personally I am little concerned in the question . . In the limited time devoted to pictorial art in the primary grades, it is all I can do to get children to see well, to gain mastery of the channels of expression, and to show form, light, shade, distance, and characteristics of texture and quality in clear expressive *outline.*"

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Today light and shade in the grades is seldom if ever discussed and when offered at all it is taken up in the most advanced grades only.

A MORE RECENT FIFTH GRADE PRODUCT WITH APPLIED DECORATION.

Miss Seegmiller alludes also to illustrative drawing, apparently just emerging on the horizon of art education. She says, "Children should not only be *allowed*, but *encouraged*, in free illustrative drawing."

One of the early uses to which I put my slate was making a picture of the teacher. I made every frill on her dress and every curl in her hair, and added more frills and more curls. When the picture was completed, in the innocence of my soul I showed it to the teacher and told her it was her picture. I never drew her any more.

I quite clearly remember my experiences and when children draw me, if I don't look like the Venus de Milo, I know they wish to make me just as lovely.

In these times illustrative drawing is not only "encouraged"; it is an all absorbing part of our primary grade instruction. Here is marked progress.

I next came to an article by Thomas R. Congdon entitled, "The Art Student in Paris." In it he gives timely advice to the prospective art student from America on just what to do providing the language is unfamiliar, on what schools to attend and what may be expected from them. Of one he writes, "No American youth need ever expect to become an *eleve des Beaux Arts* without one of the most severe hazings he may dare to imagine."

Today we think of Paris, or we did before the war, only after we consider our own American Art Schools, and our own schools are preferred. Surely we have advanced with wonderful strides in this direction.

Under the head of Manual Training I next came to a discussion of "The Russian System of Manual Training," by Charles Alpheus Bennett. While Mr. Bennett states that this system had been introduced into this country in "a modified form" readers of Mr. Bennett's "Manual Training Magazine" will at once appreciate the vast change that has come about in this work. Models have been superceded by projects, projects have included many forms and materials of building construction, and real shops have developed within our school plants. Moreover, the need of design and freehand sketching has come slowly but surely to be a recognized factor in the training

Finally I came to Courses of Study and noted a course in ornament for a Fourth Year by Georgia W. Fraser,

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then Director of Art Education in Springfield, Mass. Miss Fraser devotes a page and a half to the Rosette which she states, "is the most beautiful variation of a square or circle." After considering it historically she offers directions for constructing and drawing the two forms illustrated. Her directions state, "The construction should be studied before the sketch begins. If No. 2 is chosen, note the circular form, its division into eight equal parts by four diameters, and the quadrisection of each semi-diameter, to locate the lobes and the center. When ready to sketch, place a point in the center of the paper for the center of the rosette; about this sketch a four-inch circle; place vertical, horizontal and oblique diameter; quadrisect each semi-diameter; sketch out curves *without turning the paper;* sketch the circle at the center." She concludes with directions for using tinted papers, "if color is desired." The scheme she takes from Lewis Gruner's "Ornamental Art," representing a tiled floor in the palace Delt at Mantau, as follows:

"Rosette, artistic yellow orange tint.

"Ground, artistic yellow orange shade.

"Band, outline, green blue shade, No. 2.

"An outline for the rosette of green-blue tint No. 2 may be added with pleasing effect."

I am inclined to think that a simple study of historic ornament from a general knowledge standpoint would be of value today. By comparison, however, a survey of our work in design today shows interesting progress both in the use of design and its coloring. We, like the ancient Egyptians themselves, go directly to nature, adapting her to our own needs. What is "artistic yellow orange," anyway?

Apparently no handwork other than manual training and the making of the forms of historic ornament in tinted paper was carried on. I found no mention of any in the publication. In this direction our progress is therefore great in the extreme. Today our design study is considered well-nigh worthless unless we give also that valuable training which comes through the practical application of the design to its material and use.

Finally I came to the topic of slates and the following quotation requires no discussion to prove my claim that we *have* made progress:

"The slate must go. It is noisy, dirty, soon becomes greasy, and consequently the writing upon it is illegible and strains the eye. There is not enough contrast between the slate and the writing at best to make the use of the slate aught but a menace to the eyesight. Besides the use of the slate is contrary to sanitary principles. The children use them as cuspidors; their slate rags or sponges are dirty; there is always a foul, fetid atmosphere in a room where slates are used."

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Department of Home Making

Conducted by

FLORENCE E. ELLIS

The Fruit Tree

NO home seems quite complete without an apple tree — one that hasbeenthere for years,— has grown up with the family as it were. The old apple tree is a friend to every member of the household; the little children play beneath its sheltering canopy of leaves; close by the kitchen door, the mother seeks its refreshing coolness while shelling peas for dinner, looking over berries, paring apples, and performing various other household duties. The hickory table and chairs unharmed by rain are there inviting one to write, or read, or sew. The sweet fragrance of blossoms or of ripening fruit, the singing of birds, the delightful out-of-door air makes it an ideal spot.

From a broad-spreading branch hangs a swing; in the tree is constructed a play room with substantial floor and sides where the children spend many happy hours in the tree-top, and the bending trunk and short ladder make it of easy access. Here the children impersonate the lives of the early peoples of the race, the tree-dwellers.

The picturesqueness of the gnarled old apple-tree has ever been a never-ceasing subject of interest to the artist— beautiful in spring with its lovely blossoms, marvellous in summer with golden, red, and green fruit, in autumn, leafless, an exquisite form silhouetted against the sky, in winter, charming with ice and snow clinging to its branches, sparkling in the sun and moonlight.

The apple is probably the most nourishing and healthful of all fruits. We recall the old saying, "An apple a day, will keep the doctor away." It contains a large amount of sugar, is rich in vegetable acids and is antiseptic. In the Old World it is one of the most valued and most essential articles of food,—considered as nourishing as bread, and more so than potatoes, while baked apples take largely the place of meat among the poorer people.

The fruit tree is both decorative and food producing and has a distinct value everywhere, in the city, as well as in the country.

During the summer vacation, in many schools, a supervising teacher visits regularly the gardens of pupils taking summer work, and full credit is given for work done and the pupil realizes a considerable amount from sales of the produce. Tree culture is thus scientifically carried on; this is especially true in rural districts.

Among young apple trees are cultivated currants, gooseberries, and raspberries (blackberries are too rampant). The land is thus profit yielding while the trees are attaining their growth, and after that, when shade interferes, the interplanted berry bushes are removed.

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Another group of smaller varieties, as cherries, plums, etc., have vegetables between the rows and the cultivation and fertilizer for the vegetables helps the trees as well.

Trees suffering from disease or age are saved and given a new lease of life by pruning, spraying, tree-surgery, grafting, or budding.

Fruit tree culture is a science and never ending in possibilities and surprises. Think of the wonders Burbank has accomplished.

Improved varieties of most fruits are obtained by budding or grafting. Shade trees are grown from seed, but fruit trees grown from seed are inclined to revert to a wild and inferior fruit; particularly is this true in cold climates and unfavorable soils. Only closely related kinds can be grafted successfully. The peach cannot be grafted on the apple; but one kind of apple is grafted upon another. Stone fruits, as the cherry, peach, etc., are best propagated by budding. Occasionally budding is employed for pears, apples, and oranges.

For a small yard dwarf trees are best. They are more easily grown and cared for and a greater variety of fruit is possible in the limited space by reason of the increased number of trees that can be accommodated. The dwarf pear tree is obtained by grafting or budding the pear on a quince bush; the dwarf peach tree by grafting the peach on small plum stock; the dwarf apple by a choice kind of apple and the wild crab. Both roots and branches of dwarf trees are pruned to prevent too much growth of wood and to increase the fruit. Dwarf trees rarely are over six feet to eight feet in height. They are kept the desired height by pinching off the buds at the ends of the top branches; and rounding in form, by pinching off the buds at the ends of the branches on the sides. They are decorative in appearance at any time, but in blossom are like ornamental shrubs. Almost every nurseryman carries dwarf trees. Their fruit is the choicest raised and brings the highest price.

While these trees are growing, flowers are often cultivated between them, creating a charming effect. If a more practical output is desired, vegetables are used for the interplanting.

In Europe many of these trees are trained flat against wire supports placed about two feet from the garden wall or side of the house,—just far enough from the wall not to touch it when in fruit. These must have a sunny exposure and be protected from prevailing winds.

There was an old custom in Europe of taking twigs from the trees on St.

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Barbara's day and placing them in water. They blossomed three weeks later at Christmas, and if there were many flowers, the next year's crop would be abundant, otherwise there would be but little fruit and that which they had must be used more sparingly.

The art teacher who has an attractive, food-producing garden in this time of war, benefits more the community in which he lives than by the picture he paints, or the textile he block-prints. His neighborhood needs the example, the help,—the pupil needs instruction and encouragement.

"It is not too much to predict that out of this great struggle a great art will arise, a truly representative art, in which all our people shall participate, each one giving the best that is in him; an art which shall inspire future generations and influence them to higher and greater ideals," says Breckenridge Long, Third Assistant Secretary of State.

Cannot gardening become such an art and one which all the people practise? We are learning to cultivate the soil as never before, but raising vegetables and gardening are two different things. Gardening is an art and has been through the ages. Let us have food-producing gardens but make them beautiful as well—a fine art for all the people.

In Springfield, Ohio, the children of the Sixth Grades studied the various questions involved in the planting and care of trees. The teacher asked for compositions on a selected step in tree cultivation. The following was chosen from a number that were submitted:

Trees should be obtained from a nursery, the nearest to your orchard, so as to have the best climatic conditions. The trees may be planted in the fall or in the spring. Generally the trees planted in the spring do better. Trees should be planted in rows set far enough apart that when full grown there is some space between the tops. No trees should touch each other's tops. The holes should be dug large enough to accommodate the roots. If any of the trees have bruised roots when taken from the nursery, they should be carefully cut.

A layer of loose soil should be put in the bottom of the hole, and the tree placed in the hole. Then another layer of soil which should be watered. The remaining soil should be packed softly around the tree to keep in the moisture. If the roots are thin the limbs should be cut in a little according to the roots, because there would be too many leaves for the roots to supply with moisture.

Charles Zwick.

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Department of Costume Design

Conducted by

ANNA L. COBB

Treatment of the Subject in High School

NO matter from which of the many possible angles one approaches the subject of Art in Dress, several unmistakable facts stand out that limit or condition the approach.

In High Schools the amount of time that may be given to the subject, the correlation that happens to exist between the study of art principles, and the application of them in the same or other departments, and the social-economic circumstances of the pupils composing the class, are usually the facts of main importance to be considered when planning a course in Costume Design. The secondary facts to be considered are those which relate to the amount and quality of informative and suggestive material available for class use. Books, photographs, and illustrations that deal with the history of dress and its accessories are necessary. Illustrative material dealing with textiles, laces, jewelry, and other accessories from the viewpoints of both design and craftsmanship is desirable. A pleasant relationship with local merchants who will amicably co-operate by frequently providing samples of material that are on the current market, as well as a connection with a Museum that will provide an opportunity to study materials which once upon a time were procurable in the markets of the past, will prove valuable. A discriminating judgment only is required when deciding upon the main facts. A large enthusiasm and a lavish expenditure of time, thought, and energy is imperative if success depends upon the secondary facts.

Like all other decorative arts, costume has evolved out of *origins* and through *survivals* that have had their being and growth in the natural needs of men and women plus a peculiar instinct, demanding satisfaction, for self ornamentation. The latter is explainable in many different ways according to the mental bias of students of human nature, and one must be such a student if one is to succeed as a designer of clothes.

The customs and consequent conventions of dress acquire a changed significance when they are considered as evolutional processes rather than as isolated or capricious expressions of certain times and localities. Likewise when studied as either outgrowths of or as influences upon industry and trade, interest in them is intensified although these latter aspects must necessarily remain either obscure or superficial to a certain extent. Only the larger commercial movements which can obviously be related to other historical and political activities can be studied with an assured understanding of the causes which determine the ceasing, shifting, or exploiting of certain industries in various countries and times. We are too close to and too involved in our own complex industrialism to be able to analyze and estimate accurately these causes and consequences as they exist today. The matter is for advanced students of sociology and political economy. Some hint of them however

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ELIZABETH (1558-1603) and her court were devotees of fashion but grace of line was not deemed nearly so important as quantity of material and decoration. This is the "Wire-and-whalebone" period, for these were needed throughout the costume. The Basquine, the tight, narrow, hard bodice of whalebone, terminated in a point at the waistline, large slashed or quilted sleeves protruded at the sides, and the vertugale, the enormous petticoat, fell out over hoops of iron, steel, and whalebone. Men's breeches also were distended at the hips, and stuffed with hair, bran, or wool. Plumes, ribbons, and rosettes, laces, jewelry, and perfumes, were used in abundance by both men and women.

THE MAN: Cap BG$\frac{1}{2}$; Triple rosette R$\frac{3}{8}$, G$\frac{3}{8}$, YYR$\frac{1}{4}$; Cloak BG$\frac{1}{2}$; Stripe YYR$\frac{7}{8}$, lining R$\frac{3}{8}$ with trimmings Y$\frac{7}{8}$; Hose R$\frac{3}{8}$; Shoes YR$\frac{1}{2}$.

THE WOMAN: Cap B$\frac{1}{2}$; Lappet Y$\frac{7}{8}$; Gown B$\frac{1}{2}$, Front of Bodice Y$\frac{3}{8}$; YR$\frac{7}{8}$; Slashing in Sleeve YR$\frac{1}{2}$. Petticoat Y$\frac{3}{8}$; Banding YR$\frac{7}{8}$; Edges of skirt, sleeve opening, ribbons, bag, beads, etc., PB$\frac{1}{4}$;

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should be given to high school pupils in order to encourage the idea that *demand* may control the quality of *supply* if the demand is worthy enough to deserve popularity and propaganda. A *responsibility* for the creation and production of costume that may be deemed a national art rather than merely a local industry will thus be started and in course of time strengthened to the betterment of both art and industry. The interdependence of these which must be evident in our industrialism of the future if the latter is to be of worth in the markets of the world, depends to a large degree upon the appreciation for that relationship that can be aroused in our present day high school pupils. The opportunity for teachers of costume designing is indeed great and it is being met with a vigorous campaign of action that shows both sympathy and understanding.

The permanent value of art in dress will be better appreciated if a study of historic costume is made. To high school pupils the story of tattooing and painting of the person as practised by primitive peoples assumes a new significance when attention is called to the fact that fundamentally these decorations were usually good in pattern--consistency with the anatomical structure of the body was the chief characteristic of them. Ingenuity in design as well as a weird sort of charm distinguished them and for these reasons they serve suggestively as types for stage costumes. Note the influence of these savage decorations upon some of Bakst's costumes.

In sequence of idea if not in history the next type that it would be well to study will be the best in Greek art. Consistency as an element of Beauty in dress designing is better manifested in Greek sculptures and early vase paintings than in any other form known to history. Harmony between the lines, proportions, and points of support of the human figures and those of Greek garments is perfectly obvious, also ingenuity of arrangement and attractiveness of decoration are pleasantly obvious. To emphasize the value of this application of consistency as a principle it would be well to regard for a short while the ugliness shown in the archaic and decadent Greek types where superimposed and superficial clothing destroys both harmony and rhythm. Again like other decorative arts, costume displays at least three phases within each historic style. The first is usually a reaction to a new idea or impulse that is at odds with dying or cast off ones. The style retains some of the traits of the old but gradually emerges into a distinct new style which is accepted as symbolic of the new thought as far as clothes can symbolize. This second phase is sooner or later followed by the third or decadent phase which is marked by feeble or flamboyant line and ornamentation according to the temper of the times. This repetition of birth, climax, and decay in historic styles finds duplication in the fashions which punctuate each style and which, while transitory, are nevertheless significant in the evolution of successive styles.

The study of both will help teachers form ethical ideals of dress that should in turn aid in determining aesthetic standards. Our present day high school pupils, both girls and boys, need this training and the opportunity for it should not be ignored by any teacher. Study of the Assyrian, Egyptian, and Oriental types of dress may well be

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BOTH SPAIN and ITALY are given credit for the ruff which was adopted by all the civilized nations, by both men and women and in a large variety of forms, starched into prodigious height, or closely encircling the neck. There was also much variety in head-dress, the men, bonnets beplumed and rosetted, the women, wearing cauls, coifs, and hoods. As the century neared its close, the silhouette became more and more grotesque, the waistline unbelievably small, padding and pleats added in most unexpected places, and surmounting all, the wide spreading, lace-trimmed ruff.

THE MAN: Hat G$\frac{3}{4}$; Cloak G$\frac{3}{4}$; Lining Y$\frac{5}{8}$; Suit PB$\frac{1}{2}$; Bandings on these and on trunks, etc., Y$\frac{5}{8}$ and YR$\frac{1}{2}$ with touches of R$\frac{5}{8}$ and Gold; Hose Y$\frac{1}{2}$; Shoes G$\frac{3}{4}$.

THE WOMAN: Gown G$\frac{3}{4}$; Opening of Bodice and Petticoat R$\frac{1}{2}$; Touches in banding, borders, etc., Y$\frac{5}{8}$.

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neglected in favor of the early Medieval styles which again display consistency as well as fine simplicity of line and decoration. The story of textiles and the Goldsmith's Craft may well be introduced at this point. The part that skins, ivory, bone, and crudely wrought metals have played in the pageant of dress through the primitive and the perfect Greek periods should preface the fascinating tale of silks, laces, jewels, and embroideries. Oriental dress of the Persian and Hindu types may be used to illustrate their rhythmic possibilities as well as their structural excellence in contrast to the types of farther East such as the Chinese and Japanese. The first group shows flowing lines. The second shows somewhat stiff ones. Silhouettes of the various historical styles should be studied early in the course mainly for the value they possess toward the understanding of costume as a unit of design and for appreciation of line as an element in design. These may be traced or sketched and used after the manner of shadowgraphs—eliminating decorative details.

Some knowledge of design in the abstract as well as of color in both theory and practice is presupposed to any course in applied design. Color and textile study in actual materials should also precede the direct application of dress problems to individual students. Prior to this phase of presentation there should also be given a history of the origins and survivals of the *details* of dress.

To counteract the effect of changing fashions which are often senseless and ugly and which depreciate the ethical and artistic standards of value that our young people should be taught to cultivate, it would be wise to echo through the land the slogan "*Magnificent simplicity in Dress.*"

To continue the study of historic costumes several periods besides those mentioned may be considered as manifestations of good line and structure. The best type of the Empire and Directorate of France, for example, of men's dress in that time in particular, and also the several types that dignified our Colonial days. The puritan type of the East, the aristocratic type of the South, and the burgher type of Manhattan are all excellent examples of consistent and creditable art Many paintings of old masters—Holbein, for example—are valuable for the study of lines that are simple and at the same time splendid. Peasant dress of the four quarters of the globe present fine structural and decorative qualities because they keep close to Nature's needs and suggestions. Logically, instruction in the laws of design should accompany each step in knowledge and appreciation of costume. The previous articles in this series were planned for that purpose. The series of ten articles planned for next year will deal directly with methods of teaching principles and theories,—with informative and suggestive material, and with problems that will be progressively usable in the classroom. These articles will be illustrated.

During the past eight months the writer of this series of costume discussions has hoped that a mutual understanding of ideas and ideals regarding dress would be established with the readers of the "School Arts Magazine." Letters from various sections of the country seem to justify this hope and to confirm it as a fact.

In anticipation of the next series the writer requests successful teachers of costume design—and there are many—to submit criticisms and suggestions that will aid all teachers engaged in this important work. Courses of study, practical devices, methods of teaching and illustrations of results are also requested. To be of full value these contributions should be immediate.

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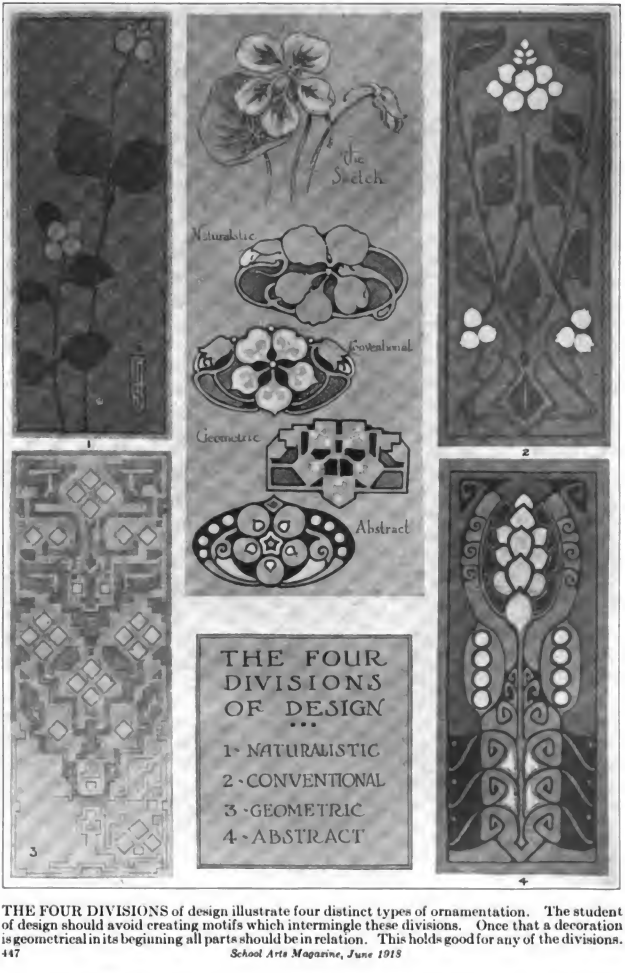

THE FOUR DIVISIONS of design illustrate four distinct types of ornamentation. The student of design should avoid creating motifs which intermingle these divisions. Once that a decoration is geometrical in its beginning all parts should be in relation. This holds good for any of the divisions.

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Editorial Outlook

"LET us not forget that we live in pregnant and decisive times," wrote Maurice Maeterlinck more than a decade ago. This exhortation concerned the conflict then existing between what was known as Spiritualism and Materialism, and the seeming emergence of man from the influence of one to find himself under the domination of the other. There were those who hoped that the opposition of the two forces would hold the balance true but the power of Materialism swung too far and wide and swept control aside.

The cult of Efficiency, in its modern sense, was born of Materialism and while wholesome in itself, it soon became over-organized and then reduced to a mere machine in the promotion of all sorts of evil ambitions. There is such a thing as having too much system-smothering human intelligence, resourcefulness, initiative, and inventiveness under a mass of forms, rules, and regulations. Human consciousness and will cannot further civilization to its highest and best if the free use of these qualities which are essentially of the spirit is shackled or their power for action stupefied.

An increasing awareness to the mistake of Materialism as an agent in cultivating Civilization has been aroused these last few years due to the penalties it has exacted during this world war and there is growing steadily —and also speedily—a strong reaction towards the adoption of spiritual standards by which to estimate Civilization's course and advancement. Maeterlinck's words have emphatically a more potent significance today than they had a decade ago. Materialism as a fact in our daily existence will of course persist when peace is again our privilege. As a *cult,* however, it should perish for all time. The hope of humanity is that it may never again motivate peoples nor their leaders to dastardly and destructive deeds.

If as a recent writer states, "the real purpose of Life is Education . . . and Education is the ability to sort things and attach to each its proper label," then the real Civilization we hope for as a compensation of war must mean more than ever, spiritual evolution; and real education should mean sensibility to human needs, satisfaction of human desires, and capacity to correctly measure and evaluate the seemingly contentious claims of the material and spiritual sides of man.

"Sorting and labeling" things seems to be a universal occupation these days. Ideas are being scrutinized as well as institutions and the discard heap of each grows daily larger. Art and education are each receiving their share of attention and will need more in time. Industrialism, which necessarily will be systematized to the limit when peace is secured, will need the saving grace of Art to give it a place of honor within the real Civilization we are now planning and hope to perpetuate when the sorting and labeling is over.

Each and every art teacher of America should quicken therefore to their responsibility for securing to industry the ennobling quality of Art in its output that will dignify it, make it worthy of labor's best efforts, and prove its own compensation—materially

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THE EIGHTH in a series of Southern Plant Drawings by Ellsworth Woodward.

School Arts Magazine, June 1918

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in profit as well as spiritually in happiness.

A sorting and labeling of teachers may be necessary too. New conditions must be met and managed by new leaders unless former leaders react conspicuously well to new motives, at least, if not to new methods, in Education. Principles and not processes are the vital things that need sorting at this time of transition. When an understanding is reached regarding principles American inventiveness may be trusted to provide processes and to label them correctly.

OFFERINGS OF THE SUMMER SCHOOL

There is no hint of "conservation" in the wealth of opportunities offered this season by the summer schools. From the Pacific to the Atlantic come announcements of activities undiminished by the prevailing war time conditions.

Those who are fortunate enough to be in the vicinity of the Pacific Coast may spend a vacation in recreation, study, and outdoor life at the Rionido Summer School of Fine and Applied Arts under the inspiring leadership of Pedro J. Lemos and Lorenzo P. Latimer; or they may go to Berkeley where the University of California offers its usual courses, including those of fine and applied art, and where the California School of Arts and Crafts holds its usual summer session. At Carmel-by-the-sea the State Normal of San Jose offers courses in drawing and handicraft and at Palo Alto, Stanford University will have its first summer session to be open for twelve weeks in two six-week sections.

Those teachers to whom the Middle West is accessible will find at Chicago several good schools from which to choose. Among them are the Chicago School of Industrial Art with Hugo Froehlich at its head, The Applied Arts Summer School, directed by Florence H. Fitch, and the Summer School Art Institute offering a wide variety of interesting courses.

At Cincinnati, the Art Academy has a ten weeks' summer term at Eden Park under the direction of Joseph H. Gest.

A little farther East one may attend the School of Arts and Crafts at Chautauqua, New York, where the usual courses are offered under the direction of Royal B. Farnum with a corps of able assistants. At Saratoga Springs the Skidmore School of Arts will have a summer session. The New York School of Fine and Applied Art, of which Frank Alvah Parsons is Director, will have its summer session at the regular winter quarters of the school where the facilities for carrying on high class work are complete. Those who wish to study jewelry and metal work will find an opportunity to work at Woodstock, N. Y., under Robert Dulk. At Philadelphia one may take advantage of the many helpful courses offered at the School of Industrial Art of the Pennsylvania Museum where Otto F. Ege is the Instructor in Charge.

A vacation at Burlington-on-Lake-Champlain may be profitably spent at the Summer School of the University of Vermont, or if one prefers the hills, The Berkshire Summer School of Art at Monterey, Mass., offers alluring possibilities. The Editor of THE SCHOOL ARTS MAGAZINE has been added to the faculty at this school.

On the Atlantic Coast one may enjoy the delightful atmosphere of The Commonwealth Art Colony at Boothbay Harbor, Maine, where rest and recreation may be combined with courses in art, music, and French during the months of July and August. To those who are interested in Landscape and Figure Painting and Life Drawing a four weeks' course under Mr. Eben F. Comins at East Gloucester, Mass., would prove a rare and beneficial experience.

It is impossible in the small space at our disposal to mention all the good summer schools from which our readers might derive benefit or to give an adequate conception of the variety of courses available, or of the exceptional qualifications of the specialists who constitute the faculties. A careful perusal of the advertising columns will give much additional information.

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THE NINTH in a series of Southern Plant Drawings by Ellsworth Woodward.

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Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

The text in this department is arranged to present the problems sequentially, beginning with the high school and continuing down through the grades. —EDITOR.

DIVISION OF DESIGN. The engraving on page 447 by Pedro J. Lemos of Stanford University will help students of design in more readily recognizing distinct methods of creating design. Too often decoration on china, book-covers, etc., are a conglomeration of different methods,—parts being conventional, others naturalistic, etc. Unity, the great law of design, demands that a similar treatment of a Nature motif be alike throughout a given decoration. Definitions of the four divisions are defined by Mr. Lemos as follows:

Naturalistic design is arrangement of the subject in realistic form, but in pleasing proportions within a given space. Simplification of parts and values further decorative feeling.

Conventional design is arranged by taking flowers or natural objects, and setting aside any accidental variations, typical lines and forms are used in repetition. Symmetrical shapes and bi-symmetric arrangements are largely used.

Geometric design is where purely geometric straight patterns and the like are used. Structural requirements such as loom weaving require that all forms be reduced to straight edges and along certain directions. Straight lines add much strength to motifs and for this reason geometric forms are used often for decoration other than as a requirement to the application of design to certain materials.

Abstract design is where the natural form is used as a source of suggestion only, and the motif created may have but little or no resemblance to the original, but is an interesting decoration. In abstract design there are greater possibilities of individuality being displayed, and at the same time, danger of "freakish" results by exaggeration of ideas.

BY HELEN DAVIES, CENTRAL HIGH, MINNEAPOLIS, MINN.

PLANT LIFE. In many sections of our country the fig tree and its fruit are unknown. It will be a surprise to many folks interested in design to see how wonderfully suggestive its forms are of some of the oldest and best historical patterns. The study of the fig shown on page 449 is the eighth in the series of Southern Plant Life contributed by Professor Ellsworth Woodward, Director of Art, Newcomb College, New Orleans. Knowledge of this plant should increase interest in designs that could be worked out because of its many suggestions for line and shape arrangements. Drawings such as this should quicken attention to the variety of beautiful material that Nature lavishly bestows upon all parts of our country and should also arouse enthusiasm for the decorative possibilities within our American forests and gardens. Our wealth in this matter is immense, and right use of this wealth should make us supreme in the field of industrial art.

The ninth of this Southern Plant Life series by Professor Woodward will be found on page 451. This drawing of Candytuft shows a delicacy of form as well as a fine vigor of growth that is an admirable combination in the production of good strong design. Teachers and students interested in creating a type of design expressive of *American spirit* would do well to study these home plants that are without question as beautiful as any to be found anywhere.

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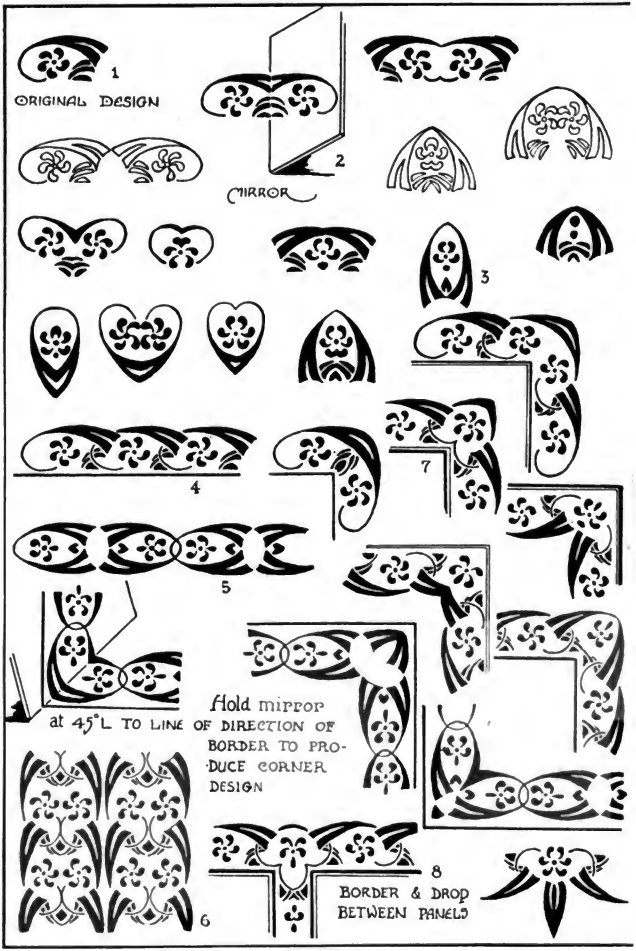

A PLATE of single motifs and their adaptations as worked out by Miss Louise Tessin, Napa, Cal.

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SPRING FESTIVAL PROGRAM. Charm of composition and color distinguishes the program cover shown on page 452. It was designed at Central High School, Minneapolis, Minn., and proved a most satisfactory introduction to the entertainment.

DESIGNS that are to be repeated or reversed in order to fit into some definite shape may be hastened as to production by the use of a mirror to assist in selecting the desirable spot or line where repetition or reversal should be made. Mirrors do not actually "find" designs but they do aid in determining new arrangements once a successful motif has been made. There are other advantages in using a mirror when designing as the plate of single motifs and their adaptations reproduced on page 453 will show. These are sent by Miss Louise Tessin of the Napa High School, Napa, California, who also writes of the process as follows:

The problem of making a design, a border for instance, with perhaps a separate motif or corner to match, seems most impossible in many instances for the student who lacks imagination and the ability for invention, and usually he will make a mountain out of a mole hill of the problem, when in reality it is not difficult at all. Take for example the flower and turned leaf design in the upper left hand corner of the illustration. The drawing may be conventional or geometric, or even left in its realistic form. By holding a mirror against it (Fig. 2) a symmetric design is produced. With every move of the mirror a new design is created. These may be used separately for decorative work, or if combined as in Fig. 4 (taken from motif 3) can be turned into borders. The question of corner designs to match the borders is solved by holding the mirror at 45° angle to the line of direction of the border. In this case also many corner designs may be produced to match the same border (Fig. 4) by holding the mirror above the border, parallel to line at base. The border with the drop design (Fig. 8) which could be used most conveniently for the top and between panels was produced from corner (Fig. 7). This method of designing may be adapted for many problems, including interior decoration and embroidery, as in dresses, where collar, cuffs, and belt must have relative designs.

In order to reproduce the reflection in the mirror on paper, draw a line at the base of the mirror across the design. Then make a tissue paper tracing of the design up to the mirror line. Trace the latter down on another piece of paper,—reverse tissue paper and trace down again with mirror lines touching.

POTTERY DESIGNING and Craftsmanship has always been an important artistic achievement of nearly all peoples in all times. Commercially, America is being aroused to the possibilities of an interesting product from its own materials by its own artist craftsmen.

THREE EXAMPLES OF THE BEAUTIFUL WORK DONE AT THE WELLER POTTERY. ZANESVILLE, OHIO.

The schools of certain sections of our country are also alive to the need of study and work

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ONE OF THE FORTY photographs of museum textiles and furniture taken by Miss Jean Corser of the High School of Commerce, Cleveland, Ohio. A collection of such photographs would be invaluable in the school alphabeticon to use as a stimulus to improve the design produced.

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A TYPICAL HOME OF KENTUCKY MOUNTAINEERS.

along the lines of this industry if American-made pottery is to be distinctively fine as an art product. Ohio is particularly rich in the clays which are usable in this ancient craft and its many modern factories for its production give evidence of the awareness of the State to its value as an industry. The photographs of Weller Pottery produced at Zanesville, Ohio, which are reproduced on page 454 illustrate the excellence of design and construction which is distinguishing modern American-made pottery. The following, taken from a contribution by Miss Florence M. Pettee, formerly Director of Art at Montclair, N. J., was written after a visit to Ohio Potteries and will stand as a statement of the difficulties experienced by many teachers in the past and of their hopes for the future.

While the great ocean lanes are still choked with merchant-marines whose bunkers contain food and necessities, and while the lands across the sea have been turning their many-sided industries to the futherance of war, Americans have begun to appreciate what America has to offer within her own borders. Surprise after surprise has finally caused us to admit that most of us ran abroad before we learned the ABC's of home art.

Keramics have at last come in for fuller recognition. Within a few years the Arts and Crafts movement has, bit by bit, produced, through the medium of education and some isolated studios, pottery commensurate in the field of keramics with Mission furniture in the field formerly reserved for those aristocratic English patricians Hepplewhite, Sheraton, and Chippendale.

All the while with the exception of the products of Mr. Theodore Haviland, most of us regarded with question many of the so-called commercialized contributions within the field of keramics. The problem of careful selection for schoolroom decoration, and more specifically, for those still life studies which enter into the art courses of most secondary schools, was a difficult one to circumnavigate. It meant a slow, careful, bit-by-bit, and year-by-year search. It meant digging into the little Italy of various cities for a picturesque wine-bottle, a stunning raffia-wrapped flask or vase form from Japan or farther, or it meant the rare good fortune of stumbling upon some precious relic of our Colonial days. Once in a while, by accident, mayhap, Boston contributed at a bargain rate a rich old squatty bean-pot, Portland dug up some attractive shape from her native clay, Kansas City lured us with some colorful and really fine bit, and so by dint of long journeys and a beaming chance, our collection progressed artistically.

Certain art-shops gathered together school collections, which they tabulated in a business-like way with a cut of the shapes and colors possible to choose. While many of these collections contained attractive bits, most of them did not run much of a gamut in shape, riotous color, varied decoration, and unique glazing.

Perhaps, with the exception of certain Pueblo districts in New Mexico and Arizona, there is hardly a more cosmopolitan storehouse for keramic treasures than that to be encountered in a low-browed salesroom within the shadow of a great pottery plant in Ohio. It is a tribute to American ingenuity for turning out for the masses by American processes, shapes which have heretofore been reserved for the traveled and monied connoisseur.

TEXTILE DESIGNS. The reproduction from a photograph of an Italian brocade shown on page 455 is one of a series of forty photographs of Museum material made by Miss Jean Corser of the High School of Commerce, Cleveland, Ohio, for the purpose of arousing enthusiasm for beauty in industrial designing on the part of the pupils who are under her instruction. The use of illustrative material of this quality should stimulate appreciation of the possibilities that are open to teachers to contribute to the future commercial interests of our country by teaching pupils under the influences of the best that has been produced in the past.

HISTORIC COSTUME. The fifteenth and sixteenth in the series of Historic Costume plates contributed by Miss Eudora Sellner are shown on pages 443 and 445. These complete the series which has proven so helpful that teachers have not been satisfied with one copy for their Alphabeticon of reference material but have requested reprints. The first eight in the series have already been reprinted as Costume Packet No. 1. The last eight will be reprinted in like manner as Costume Packet No. 2. Miss Sellner will contribute to THE SCHOOL ARTS MAGAZINE next year another series of costume design plates which promise to be "different" from anything heretofore published and extremely helpful to teachers.

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DESIGNS for "blue-and-white" bedspreads such as are woven by southern mountaineers.

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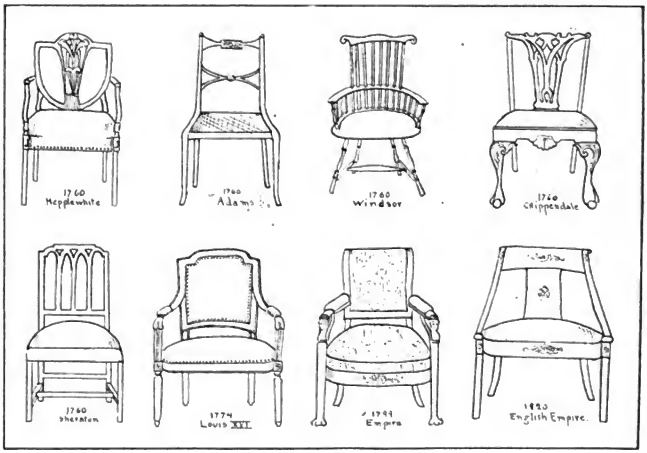

THE SECOND ILLUSTRATION OF DRAWINGS OF HISTORIC PERIOD CHAIRS MADE BY GLADYS SHAUWERKER.

TEXTILE WEAVING. On page 455 and again on page 456 are reproduced some fine examples of the "Fireside Industries" of the Kentucky and Tennessee Mountain women who come under the instruction or influence of Berea College, Berea, Ky. A wonderful work is being done at this institution in teaching these mountaineers to discover the resources within themselves. From an address given by Hamilton W. Mabie in February, 1915, it is a pleasure to quote the following:

"Berea College is to enable the mountaineers to discover America. A great many of us live in America, but have not discovered it. America is not simply a geographic expression; it is not, thank God, simply a commercial expression; it is not even an educational expression; it is a great human expression; and no one can understand America, and no one can discover it, who does not get behind all the reports of its material conditions and its material prosperity, and behind its institutions of all sorts, into the *spirit* of the country and its *genius*."

In adapting school work to community needs under the guidance of scholarly and humanitarian leaders Berea College is developing the creative and artistic instincts of house workers and at the same time helping them to economic betterment. This purpose is an ideal one that educational institutions everywhere should adopt and pursue.

PERIOD CHAIRS. A second set of drawings of historic period chairs made by Gladys Shauwerker of The Cleveland School of Art is shown on page 458. The first group was reproduced in the May number. These drawings were made for the purpose of studying the development of chair designing and has special interest in its relationship to other work in the interior decoration class of the school.

AMERICANIZATION of our adopted alien residents who are hoping for citizenship in common with native Americans is now recognized as a duty that can be performed best by those in general educational work. The plan as worked out in Pittsburgh is undoubtedly a fine one and it is a pleasure to quote from a

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A FEW of the beautiful things exhibited in Pittsburgh, at the Americanization Exhibit.

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A POSTER MADE AT CENTRAL HIGH, PITTSBURGH, PA.

COVER DESIGN MADE BY HIGH SCHOOL PUPILS, WILLIAMSPORT, PA.

statement of the experiment that has been submitted by Miss Anna Woodside, President of the Phoebe Brashear Club, which took an energetic and valuable part in making the scheme a success.

When Mr. Marvin F. Scaife asked the Phoebe Brashear Club to undertake the organization of an exhibit of needle and bobbin laces, historic costumes, and handicrafts, which our foreign population had brought from their homelands, we felt that we were given an unusual opportunity, as a club, to do a bit of work which would be very far reaching in its socializing influence.

With the help of Mr. Robert Harshe, Assistant Director of Carnegie Institute, and Mr. C. Valentine Kirby, Director of Art in the Pittsburgh Schools, and his supervisors, we were enabled to organize our exhibition, profiting by those held in other cities.

The plan was to have the exhibit in two distinct parts, one under the direction of Mrs. William Thaw, Jr., which should have as its source the wonderful private collections known to be in the homes of many Pittsburghers.

The other was to be under the care of the Phoebe Brashear Club, which should cull the best things displayed at local public school exhibitions.

Dr. Wm. Mehard Davidson, Superintendent of Schools, gave his hearty approval of our plans and offered to help us in any way possible. Committees were formed, consisting of the Principal, Kindergarten Director, and Phoebe Brashear Representative in each elementary school building, who were to have an exhibition and entertainment best suited to their district. The children were told to ask their parents to look into their old trunks and see if they had any curious things from the "old country," costumes, woven things, hand-made laces and embroideries, quaint old jewelry, brass and copper articles, and very old dishes. The response was amazing, especially in the districts thickly populated with foreigners. Things were brought which had not seen the light for years and were exhibited with the greatest pride. The entertainments were equally successful. In one of the largest schools, the entertainment, which consisted of patriotic speeches, folk dances, and music, had to be repeated to accommodate the crowd of three thousand people who responded to their invitations.

Mr. Kirby and Mr. Harshe visited most of the eighty preliminary exhibits and marked the things which were to be sent to Carnegie Institute for the final exhibition.

It would be impossible to describe in a short article the wonderful things which comprised our exhibition. Peasant costumes from many countries, woven bedspreads, samplers, shawls, laces, quaintly dressed dolls, copper cooking utensils, brass candle-sticks, things which because of association could never be replaced were lent willingly. This fact alone shows the confidence the foreigners have in the teachers of our schools, and makes us feel that they do indeed want to become good Americans. Students from the Margaret Morrison School demonstrated all kinds of lace making and weaving at looms, at intervals during the exhibitions, and the University of Pittsburgh had students working at jewelry and the potter's wheel. The students were dressed in peasant costumes and added greatly to the interest in the exhibition.

The Phoebe Brashear Club feels that not only the enjoyment from seeing these wonderful things, but the

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EXAMPLES of the work done at the Central High School of Minneapolis, Minnesota.

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SEASONAL POSTERS MADE BY SMALL CHILDREN IN THE ROCHESTER, N. Y., SCHOOLS.

stimulus toward producing finer things in the minor arts, which should be the outcome of this exhibition, has amply repaid them for their efforts. The socializing influence has undoubtedly been one of its marked advantages. Art is a language common to all peoples, and the art of needlework is especially dear to the hearts of all thrifty housewives.

The impression one gets from the exhibit as a whole is its absolute sincerity. The things displayed do not have to be "judged." They have been accepted as good for generations, and guarded and cherished because of their art quality. They have stood the supreme test of time. The utter lack of timidity in the use of color and ornament is refreshing, in contrast to the somewhat stilted attempts to be restrained which hampers our American products. Each article displayed takes one back to the atmosphere in which it was produced, to Russia, to Finland, to sunny Italy. Some one has said that next to a common language, common Art is the greatest socializing force, but the director of one of our widely known settlements said in attending one of the school exhibits adjoining his settlement that he and Mrs. Blovinsky had learned to speak a common language and to him she was a scrub woman and nothing more and was engaged in this capacity at the settlement. At this exhibit, however, he found that Mrs. Blovinsky had the most wonderful fingers that had planned and woven the most perfect textiles and exquisite laces. Should immigration and commercialism kill this rich gift of instinctive response to beauty, or should we as Americans, assimilate the best that has been brought to us and help carry the heritage of the past?

POSTERS OF BIRDS, Boats, Fruits, and other things that delight children are contributions of the little ones of Rochester, N. Y. The fourth and fifth grade children sent those shown on this page. The vigor shown in the drawings and lettering demonstrates the advisability of selecting topics well within their childish interest as well as within their experience or imagination.

A CIRCUS PARADE never loses anything of splendor as the years pass but its significance may dwindle a trifle. To a child, however, it is always something which looms large in his experience and his imagination easily adapts itself to every possible exaggeration while his perception grasps all of its details. The circus parade as seen in New Haven, Connecticut, must be a magnificent affair if the crayon interpretations of it as shown on page 463 are to be received as facts. These illustrations were the work of very small people in the schools which are under the direction of Almon H. Wentworth. The spirit of circus parades as seen by children is well expressed. Animals were never so huge and important and folks

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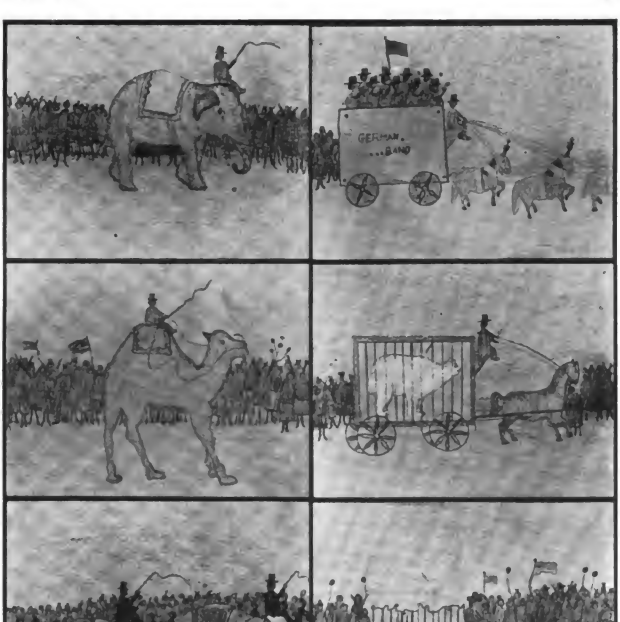

THE CIRCUS PARADE AS DRAWN IN CRAYON BY GRADE CHILDREN, NEW HAVEN, CONN.

are never so many and magnificent as they are on circus days. These little people have seen and told the whole story.

POSTERS. "See America First" has for some time been a desirable slogan and has influenced, as all good slogans should, the production of excellent advertising art to speed up this propaganda. The Central High School of Pittsburgh, Pa., contributes the particularly well designed poster reproduced on page 460 which was worked out under the instruction of Miss Gray.

GREETINGS to the American Soldier were expressed in a beautiful way by pupils of the High School of Williamsport, Pa., where they planned and printed a booklet containing an original poem and decorated the cover with the excellent design which is reproduced on page

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A HANDY POCKET CHECKER OUTFIT MADE BY GRADE CHILDREN, INDIANAPOLIS, IND.

460. This work was produced under Miss Rena Frankeberger who is Art Supervisor of the Williamsport Schools. The verses were written by Helen Johnson Collins of the Class of 1920. The drawing was made by Beulah Fisher of the same class, and the engraving done by Richard Hoover of the Class of 1918. It is a pleasure to reprint the verses of the greeting:

THE AMERICAN SOLDIER

In Seventy-six, the Minute men
Took down the trusty rifle when
The call rang forth to make us free,
And bought with blood our LIBERTY.
In Sixty-one, the Boys in Blue,
A million strong, so staunch, so true,
With dauntless might on land and sea
Preserved for us our UNITY.
In Ninety-eight on San Juan Hill
Our sons did well our pride fulfill
Swept wrong away and gallantly
Wrote on our flag HUMANITY.
And once again they step to drum,
From hearth and home, they come, they come,
To serve and save for you and me,
Our faith, our hope DEMOCRACY.
Oh, proud the land forevermore
Of these who fought and nobly bore
Her cause, her flag, to victory
And live in IMMORTALITY.

POSE DRAWINGS. On page 461 are illustrations of the excellent work in figure sketching that is being done at the Central High School of Minneapolis, Minn., under Miss M. Emma Roberts who is Director of Art Education for that city. Pose drawing has a particular fascination for high school pupils but the limitations of time usually imposes a certain restriction upon this work during class hours. It has been possible for many schools to organize clubs that meet after hours when those especially talented may cultivate their gift as well as increase their skill along this line. The results obtained by the Sketch Club which works under the direction of Miss Jean Thoburn of Peabody High School, Pittsburgh, Pa., and which were sent to us recently were unfortunately expressed in mediums difficult to reproduce although excellent as mediums whereby to interpret figures in action or repose. We take pleasure in quoting Miss Thoburn's statement of the aims and activities of the Sketch Class under her guidance.

Three years ago four or five students who had shown more than ordinary ability in their art work, met after school to draw from an interesting costume model arranged for by the instructor. The afternoon's work went so pleasantly and with such gratifying results that they "begged for more." So it was that the Friday Sketch Class came into being in direct response to a keen interest in life drawing on the part of a few pupils—an interest which has grown steadily over since it began. Membership has been confined to those who show sufficient talent and interest in the work. Consequently it has been a kind of reward of merit in the department.

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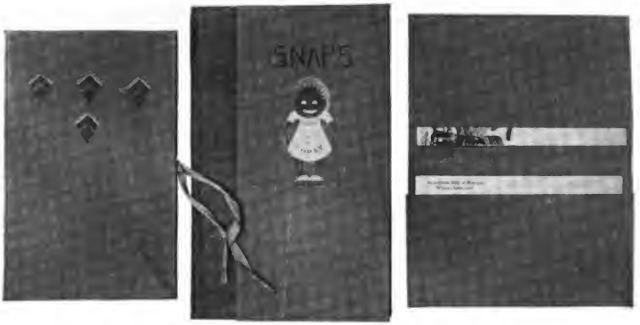

A CLIPPINGS CASE, JOKE BOOK, AND POST CARD CASE FOR THE SOLDIERS. MADE BY GRADE CHILDREN IN INDIANAPOLIS, IND.

Realizing the limitation both in time and training that my students have had, the aim has been simply to teach two important things: namely, how to secure true proportions, and how to suggest with the right degree of character the lines of action. Models have been chosen from the student body with the idea in view of presenting some particular type of individuality such as an athlete, a gypsy, a dancer, a child, etc. Those who pose seem to enjoy it as much as those who are drawing them. The average time taken for the sketches has been twenty minutes.

Twice the interest has risen perceptibly,—when a demonstration sketch was made before the class by a former student who has since made his mark in the art school, and again on the occasion when the class held its first annual exhibition of work. When one considers that nineteen or twenty students are willing to spend their Friday after-school time in this way, he can well be convinced all over again of the truth of what we all know:—that there is nothing quite so fascinating as human beings whether we draw them or just *know them*.

WAR SERVICE PROJECTS. A most complete and interesting collection has been received from Miss Estelle Hayden, Assistant Supervisor of Art, Indianapolis, Ind. On pages 464, 465 and 466, are illustrated a few that are peculiarly appropriate to Camp and hospital needs and that show special inventiveness on the part of teachers and children. These war relief activities were carried on under the direction of Miss Fitch, Director of the Art Department. Miss Hayden writes of the problem as follows:

"Intense vital interest in national affairs has made this year one of exceptional opportunity for motivating the work in art and handwork classes, and through the interest of children and teachers obtaining a large percentage of work of superior quality.

"Scarcely a week passes without a request for making patriotic posters and this year the kites made by third grade children are to carry the message 'Buy a Bond,' or 'W. S. S.' in large black letters.

"Early in the year, in response to a request from the Indiana State Food Administration, the seventh and eighth grades and high schools entered into the state, wide contest for Conservation, and slogans and posters which were later exhibited in the stores.

"It has been the custom in Indianapolis Public Schools for the Art and Handwork classes to devote the month of December to the construction and decoration of Christmas gifts to be taken home by the children. This year with fathers, brothers, uncles, and friends in the service and every one eager to do his bit, teachers and pupils have co-operated very happily in turning Christmas problems into relief work for Red Cross and Y. M. C. A. centers.

"Most of the articles made were those previously included in the Art and Handwork course, some slightly modified, others not at all. Materials used were those furnished for the regular handwork problems supplemented by pictures and clippings from home.

"Our aim was to give every child an opportunity to contribute to the patriotic work by

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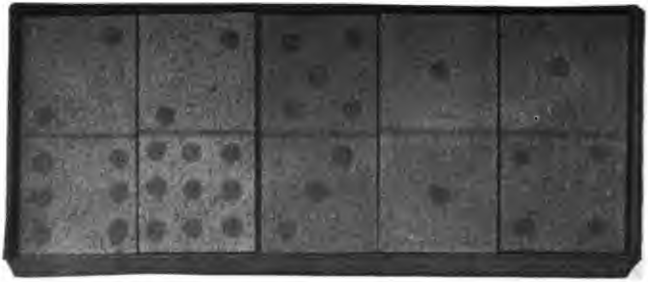

DOMINOES FOR THE SOLDIERS. MADE BY GRADE CHILDREN INDIANAPOLIS, IND.

selecting a problem suitable for each grade and at the same time making it of educational and artistic value to the child as well as of practical value to the men in service.

"The problems were as follows:

Grades I and II—Envelopes for checkers and dominoes. Scrap books.

II—Stick printed paper and paste board dominoes in folded paper boxes. Woven rugs of colored cotton warp combined to make small rugs for hospital bedsides.

III— 6" knitted or crocheted squares for afghans. These were made from the bright wool yarns previously purchased for weaving designs on mesh cloth bags and table runners. The squares were put together by upper grade girls and teachers.

IV— Folded paper cases filled with interesting post cards.

V—Paper and pasteboard clipping cases filled with jokes and cartoons.

VI—Blotter pads with stencilled ends for use in convalescent hospitals.

VII—Folding pocket checker boards made of strawboard and cover paper. The squares were stenciled, or in printing centers, block-printed on the press. The checkers were small button molds dyed red and black.

VIII—12" checker boards of cover paper on strawboard with octagonal checkers of dyed cardboard. Sewed books containing jokes and cartoons.

"The keen interest taken by the children and the knowledge that they were working for the men in service has unconsciously raised the standard of their work so that the results have been exceedingly gratifying in quantity as well as quality.

"Directions for the illustrated problems are as follows:

Dominoes (Shown on this page). Size 1¼ x 2½" (strawboards cut by 8th grade). Pattern for face of card cut from ¾" square paper. Face of card cut from manila or white drawing paper and pasted. Stick-print set in red as follows:

O-O—1-0—1-2—1-3—1-4—1-5—1-6
2-0—2-2—2-3—2-4—2-5—2-6
3-0—3-3—3-4—3-5—3-6
4-0—4-4—4-5—4-6
5-0—5-5—5-6
6-0—6-6

Clipping Case. (Shown on page 465). All-over pasting. For jokes, cartoons, etc. Two strawboards approximately ½" wider and longer than envelopes to be used inside. Cover the strawboard on the outside allowing not over ½" between boards for a hinge. Turn edges and miter corners of cover paper. Insert tape for tying. Line inside. Paste in envelopes with flaps facing inward.

Folded Post Card Case. (Shown on page 465.) Size when finished and folded 3½" x 6". Use construction paper 10" x 14" folded in 2" on long edges and again 3" on short edges. Allow ⅝" in center for back. Insert a piece of construction paper 6" x 7¾" to form a lining and pockets at the same time. Allow ⅝" in center to coincide with outer back. Decorate with simple borders.

Joke or Cartoon Books. (Shown on page 465.) Using thin construction paper fold and cut into leaves 8" x 10". Fold again and stack into five sections of eight pages each. Sew upon three tapes well spaced, using kettle stitch top and bottom. Paste super upon back of sewed sections to reinforce. Cut two cardboards 5" x 8¼" for backs. Space them ½" apart and back with bookbinder's linen pasted evenly and smoothly to hold backs together. Cover remaining parts of boards with construction paper allowing ¼" on three sides for turning in and pasting. Paste down end sheets of end sections as linings. Decorate with lettering and a single suggestive motif.

Pocket Checker Board. (Shown on page 464.) Use dark cover paper for outside and light for squares. Two boards 6¾" x 3¾". Hinge ¼", margin ⅝". Binder's

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cloth for hinge, two strips 7½" x 2", one strip finished 6¾" x 2". Pocket of paper 8" x 3". Size finished 6¾" x 2". Stencil board 4" x 2½". Make hinge with cloth on each side. Cover outside of boards. Add pocket. Paste on checked paper.

Envelope for Checkers. (Shown on page 464.) Size finished 2¾" x 5". Line envelope with super to strengthen. Checkers ½" squares cut to octagons or button molds colored—with sticks to make kings.

TRANSPORTATION continues to be a fascinating study of progression in these strenuously active days and the end of its growth is not yet in sight. Observation of the present trend in traffic does not lessen our interest in the vehicles used in former days. From a collection of illustrations sent to us from Pueblo, Colorado, that show an amazing intimacy with dozens of different kinds of vehicles, we have selected and mounted a few that are shown on page 468. The little folks of the second grade whose drawings these are, show fine observing qualities as well as an excellent ability to interpret what they see and remember, or else what they imagine into ways and means of transportation out of descriptions read to them. Here is a good chance for effective correlation with classes in Language, Geography, and History.

PAPER CUTTING. The Esquimo family on this page were cut and pasted by young people who are beginning the study of geography. Brown construction and manila papers were used. Crayon helped along the growth of hair, the features of the face and a few of the lines that told of folds in clothing. It was an excellent example of correlation and was worked out by the little folks of Johnstown, Pa.

ESQUIMO PAPER DOLLS MADE BY KINDERGARTEN CHILDREN IN ROCHESTER, N. Y.

CURRENT ITEMS

TWENTY-SIX SUBSCRIBERS claim the distinction of belonging to the original SCHOOL ARTS Family. It may be interesting to our readers to know who they are. Here are their names:

Mabel E. Clark, Hartford, Conn.
Martha Welch, Morrow, Ohio.
E. Anna Hanson, Norristown, Pa.
Lorena Givan, Clarion, Pa.
Katherine G. Sanders, Auburn, N. Y.
Annie B. Parker, Reading, Mass.
Fannie E. Kirk, Waterford, N. Y.
Florence Regan, Athol, Mass.
Grace Elliott, Everett, Mass.
Mabel L. Dealing, Bangor, Maine.
Mabel J. Chase, Newark, N. J.
Kate J. Brown, Jersey City, N. J.
Jennie B. Mackintosh, Logansport, Ind.
Bessie C. Smith, Gardner, Mass.
Sarah E. Jewett, Waltham, Mass.
Abigail Dean, Rock Island, Ill.
Frances M. Beck, Jackson, Mich.
Lucy C. Bedlow, New Bedford, Mass.
Sister Mary Joseph, Fall River, Mass.
Abbie E. Comstock, Ithaca, N. Y.
Anne B. Chamberlain, Brookline, Mass.
Leilla A. Kelsey, Watertown, N. Y.
Helen L. Varney, Brunswick, Maine.
Cora E. Welch, Rye, N. Y.
Anna C. Loring, Huntsville, Texas.
Alice B. Frazey, Urbana, Ill.

These people have all been subscribers since the first issue, September, 1901. Although the *original* family is limited it isn't too late to become a member by adoption. It is a good time to enter the family now for THE SCHOOL ARTS MAGAZINE is planning to be more helpful than ever next year. Subscribe in time to get the September issue.

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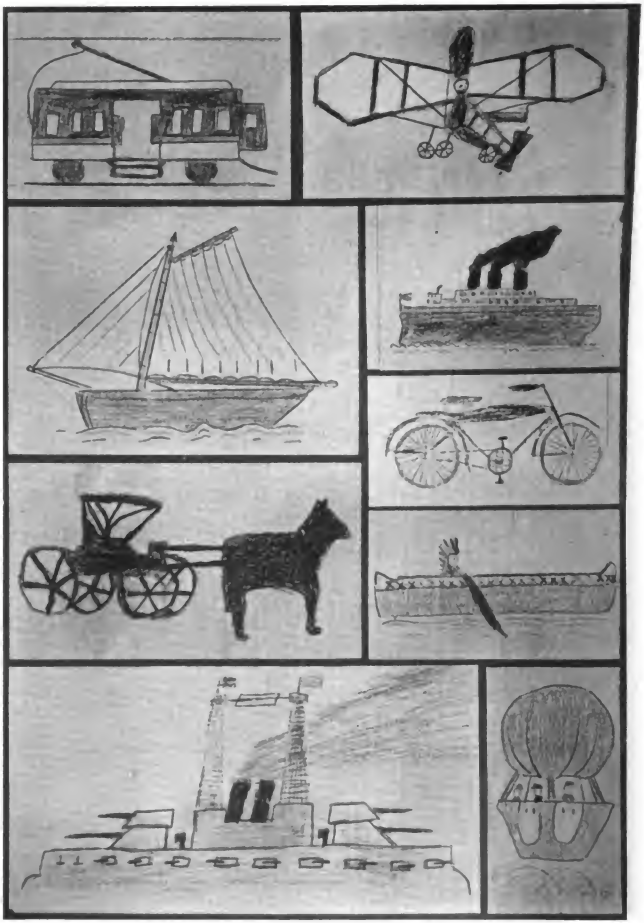

METHODS of transportation illustrated by children in the Second Grade, Pueblo, Colorado.

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"DRAWING IN THE SCHOOLS is called on to make a distinct contribution to the success of our aims in this world war. Pupils are asked to make posters for thrift, war savings, and war gardens. This service will vitalize your drawing and carry a message of great import into every home. *Drawing can be used for the success of our country at war* and can make our precepts more permanent and personal." This is quoted from a special leaflet prepared by J. Leo Fairbanks, Supervisor of Art for the Schools of Utah, in connection with the National Poster Competition to aid teachers in working out posters. It contains information so definitely helpful that we wish we had space to reprint it all. We are, however, glad to be able to quote a part of it:

"A poster is a placard to be posted in public places. Pictures are used on most posters. Why? Show clipping of some using printing only. Which are more attractive?

"Posters should make a strong appeal without being too bold; in fact, they should be tolerable, harmonious, and refined. Posters like all good advertising should, without giving a shock, cause us (1) to look (2) to remember (3) to decide. To accomplish this they must conform with the following requirements:

"1. A margin is absolutely essential to give setting, dignity, isolation or separation. In other words, to frame it.

"2. Printed matter is for information, to bear a message, to convince, to say something. Usually the printing is in the most important place,—the visual center. Large letters should be used so that 'he who runs may read.' Spaces between lines should be thinner than the height of letters. If there is nothing above the printing it should go close to the upper marginal line. If there is nothing on the left the printing should begin with the left margin and extend all the way across the space. In other words, the printing should fill the space allotted to it.

"3. Letters should be simple (see instructions for each grade.)

"4. Illustrations are to emphasize the idea, to attract attention, to interest the beholder, to make people look.

"Use only one illustration. It must be so large that it will fill the space allowed it. In fact it may be so large that it has to be trimmed to fit its space. Look at advertisements for proof of this. Teachers must insist on pupils making the illustration large, and simple because often the child does not think of the mutual relationship of illustration, printing, and space to be filled. When working on his drawing he is concerned with it alone. He tries to show all there is to show. Often he shows too much. Lead children to work out only the essentials. Trim the original sketch and enlarge or reproduce only that part which is absolutely necessary.

"5. There should be no empty or hollow spaces; neither should spaces appear crowded. Interest lies between the two. This is what we call composition or arrangement.

"6. Color is to give life, to make an appeal, to cause it to look attractive or fine. Establish harmony between marginal line and letters by matching a note of color in the illustration.

"7. Finish is to satisfy, to add refinement, to make pattern rather than picture.

"8. A single center of interest should be established. Say only one thing, but say it well. Everything in the poster should help out that one interest.

"9. Balance should be across and through the middle.

"10. A heavy outline around the drawing makes it bolder, and reduces it to pattern. If the lettering does not define the margin, a strong border line should be used.

"11. Use large sheets of paper (about 12 x 18 or larger). (1) Wrapping paper without wrinkles might be used with wax crayons. (2) Large sheets of manila paper with charcoal and water color are effective. (3) White paper and water colors are good. (4) Colored paper with wax crayon or water color mixed with white to make the color opaque are attractive. (5) Calsomine mixed with hot water makes admirable color for large posters but can be used only on heavy paper. (6) Tempera colors, and oil colors, or even clay may be used to advantage in high schools and colleges."

MINNEAPOLIS has not shirked her part in the great conflict, judging from the report of the Board of Education entitled "War Activities in Minneapolis Public Schools," which has come to the editorial office. A copy of their knitting song has also been received. We reprint it below:

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ART TEACHERS ATTENTION! It is a patriotic duty to use and to advocate the use of goods "Made in U. S. A."

For pens as white ink — *Snow White Fluid* — For brushes as a paint

Art Dealers can supply you with half-ounce jar of "Snow White" with Miniature Palette and explanation of how to make all tint colorings for 25c. Every teacher should know.
Direct from manufacturer; 10c extra for mailing
J. W. JOHNSTON, Fine Arts Building, Dept. S. Rochester, N. Y.

ART ACADEMY of CINCINNATI

Summer Term, 10 weeks
June 17th to August 24th

In addition to studio work in the building, the wooded hills with outlook over the city and distant views offer innumerable motives for landscape study.
An important exhibition of current American art is accessible in adjacent Art Museum. For Catalog Address

J. H. GEST, Director
Eden Park, Cincinnati

CALIFORNIA

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ART CLASSES

Drawing and Painting, Portrait and Costumed Figure, Anatomical Sketch Class, Illustration and Etching, Commercial Design, Decorative Design in color, Outdoor Painting and Handicrafts,

JUNE 24th TO AUGUST 3rd

Address LEE F. RANDOLPH, Director
California School of Fine Arts
Affiliated College of the University of California
Located California and Mason Streets
San Francisco, Cal.

A KNITTING SONG

OF THE MINNEAPOLIS PUBLIC SCHOOLS
(To the tune of "Over There")

Johnnie, get your yarn, get your yarn, get your yarn;
Knitting has a charm, has a charm, has a charm.
See us knitting, two by two.
Boys in Whittier like it, too.
Hurry every day, don't delay,
Make it pay.
Our laddies must be warm
Not forlorn, 'mid the storm.
Hear them call from o'er the sea
"Make a sweater please for me."

CHORUS

Over here, everywhere,
We are knitting for the boys over there,
It's a sock or sweater,
Or even better
To do our bit and knit a square.
Have a care in your share
Of the work for the boys over there.
We'll work better,
Each day do better,
When we work for the boys in the trenches over there.

THE STUDIO, an English publication, continues to arrive regularly at the editorial office. The March number contains four interesting articles beautifully illustrated not only in black and white but in color. The leading article is about the landscape painting of Henri Harpignies who was the last survivor of the Barbizon School. There are thirteen illustrations of his work, two of which are in color. There is also an article on the death of Rodin. It is a pleasure to note how the high standard of this English magazine has been kept up in spite of prevailing conditions.

A PORTFOLIO OF DESIGNS for Raffia Basketry has been published by Gertrude Porter Ashley of the Society of Deerfield Industries, Deerfield, Mass. It contains freehand drawings of patterns that introduce the principles upon which the development of a raffia basket are based. The technical problem of starting and continuing a design row after row until it is finished is solved for those who depend upon books for instruction. This portfolio supplements an earlier book published by Gertrude and Mildred Ashley which is entitled "Raffia Basketry as a Fine Art."

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HERE IS A BIT OF INTERESTING NEWS. It is an extract from a letter received from Miss Louise Tessin, Head of the Art Department, High School, Napa, California.

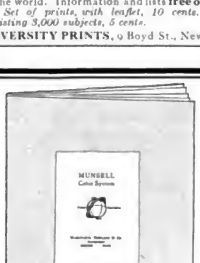
"The monograms of the March issue of THE SCHOOL ARTS MAGAZINE created all sorts of excitement both in school and in town. The papers wrote the matter up . . . Some time later I received a letter from a Mr. Richard P. Hamilton, on board the U. S. S. *N. Dakota*, asking me if he could buy some, or pay me to make some monograms for him. He is in the service as a pattern maker, and makes stringed instruments for sale in his spare time. The boys on board buy them, and he inlays the various navy ensigns and monograms in wood on them. I made him quite a few, some plain and others elaborate, and sent them to him by return mail, stating that I considered it a privilege to do a service for an enlisted man in the service of my country and that I would make other designs for him if I could. I asked him in turn to write a note and tell me how he came by THE SCHOOL ARTS MAGAZINE on board the war ship, when it is not a literary publication like other magazines sent to the boys. Last Saturday I received an answer. His sister, a sophomore at high school, had sent it to him together with other reading matter. He used one of the monograms I had made him, and instead of selling the instrument he raffled it off and made $150 on it which in turn he gave to the Red Cross. I feel that unknowingly I have done 'a bit' for my country."

HERBERT REYNOLDS KNIFFIN, Professor of Fine and Industrial Arts, University of Pittsburgh, is severing this connection to become Director of Art for the Ethical Culture Society, New York City, where he will take up his duties in the fall. Mr. Kniffin is to give two courses in Art Education at the Summer School of the University of California this season.

THE CARNEGIE INSTITUTE is planning a group of exhibitions relating to industrial art. These groups are to illustrate methods of art handicrafts and are being assembled by the Assistant Director, Robert B. Harshe, who has commissioned Pedro J. Lemos to aid him in this educational feature.

Indian Baskets
CATALOGUE FREE
Baskets that I buy direct from Indians
S. M. GILHAM
Highland Springs Lake County, California
Wholesale and Retail

PICTURE STUDY. Choice of **two topics for each grade**, with helpful leaflet for the teacher. Let the children become familiar with really good pictures painted by the great artists of the world. Information and lists **free on request**.
Sample Set of prints, with leaflet, 10 cents. Complete catalogue listing 3,000 subjects, 5 cents.
THE UNIVERSITY PRINTS, 9 Boyd St., Newton, Mass.



This Book Explains the Munsell Color System

Send for this free book. We will send you a sample box of Munsell crayons at the same time.

WADSWORTH, HOWLAND & CO., Inc.
Sole Manufacturers of Material for the Munsell Color System.
Boston, Mass.

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The Hope of the World Is in Its Children

The year has been one of many changes in America. We felt at the beginning of the War that perhaps we might have to do without things that had been made on the other side of the water. As the War lengthened we gradually began to make these things for ourselves, and now at the end of our first year in the War we realize that never again will we be dependent upon the Old World for much that goes to make up our Industrial Life.

In the years of reconstruction we are to be dependent largely upon the knowledge and activities of those who are now children.

What are we to teach them? What kind of knowledge are they to have as a background for their life work?

THE SCHOOL ARTS MAGAZINE

plans to do its *bit* towards insuring Art in American Industry and Home Life by putting into the hands of teachers the very best material obtainable along the lines of practical art, and by instructing in methods and suggesting ways and means of securing to the children of America an opportunity to fulfil their destiny as guides and controllers of the Nation's Industry and the World's Commerce.

The bulletin page "A Prophecy and a Promise" will tell you why and how our editorial staff proposes to meet its obligations to future *Leaders* and *Workers* in the contest for the supremacy of American-made products and at the same time assist them to achieve right and good living in their homes and environment.

The Editor and Contributing Editors have each taken over a department which their exceptional experiences qualify them to manage in a practical way.

Mr. Henry T. Bailey made his choice of topic "Art in Relation to Printing" as a response to repeated requests for aid in teaching this difficult but desirable subject. This illustrated series of articles will be based on Mr. Bailey's own practical experience as a printer—it was his trade as a young man—and upon his experience as a teacher of printing art at the School of Arts and Crafts, Chautauqua, New York. The articles will give in definite systematic sequence the fundamental principles which govern the layout of every piece of printing. They will not only aid in class-room performance, but will also go far to develop *appreciation* for good printing—an element in these days, of success in business life.

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Mr. Lemos is eminently qualified to direct the important matter of Design for American manufacturers. He possesses ability plus enthusiasm which is an asset of incalculable value to every teacher who has faith in the genius of America's youth to lead in the Nation's onward march in industrial excellence and prosperity.

Miss Ellis' experiences as Organizer and Director of Art departments both in school and business life and her recent practical building operations, have equipped her with special facility to discuss and explain the many problems involved in home-making and to instruct in various methods by which this subject may be made of vital interest to our young people.

Mr. Ellsworth Woodward has been a pioneer and continues to be a strong enthusiastic worker in the field of American Art and Industry. His work is distinguished for its peculiar *Native* and *National* qualities,—ones we hope to emphasize and encourage in our industrial products of the future. His contributions on "ways and means" to attain these qualities should be of great general value.

Mr. Farnum's wide experience in general art education and his more recent intensive interest in vocational experiments provides him with unusual advantages which he adapts to the needs of teachers in the grammar grades. Vocational training must be rightly directed if industrialism is to be fine as well as efficient and this department will be of special value to its readers.

Miss Cobb has successfully edited the MAGAZINE during the past year and has at the same time enriched by practical contact with the trade her previous study and application of Art to Dress. Americanization of Costume is vital to our national interests—political as well as economic—and teachers should take advantage of the definite help this department will offer them this coming year.

We are adding a new department which will interest many teachers who may not have been subscribers before. In a series of articles on Manual Training, Mr. Edward F. Worst, Supervisor of Elementary Manual Training and Construction Work in the Chicago Public Schools, will present and illustrate projects that have special vocational value for young people. These will be supplemented by advanced projects from other contributors.

In every number of the MAGAZINE will be found articles of interest by specialists in various fields and a wealth of material from all over the country which will be put into the clearing house known as "Good Ideas from Everywhere." Every teacher and all children should be given the chance offered by this section of the MAGAZINE to keep pace with the advanced thinkers and workers in the world of art education.

The Davis Press, publisher of the MAGAZINE congratulates itself and the subscribers upon the fine co-operation it is receiving from the Editorial Staff in its efforts to give *you* the most complete and many-sided magazine possible as well as a most attractive and well printed one.

THE SCHOOL ARTS MAGAZINE
Published by The Davis Press, 25 Foster St.,
Worcester, Massachusetts

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P.M.S.I.A. · SUMMER SESSION · JULY 8-AUG 2
Classes in Aesthetics · Normal Methods and the Supervision of the Arts · Surface Design and Color · Costume Design · Constructive Design · Wood Carving · Instrumental Drawing · Illuminating
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SCHOOL OF ARTS & CRAFTS
CHAUTAUQUA
Courses Adapted to Rehabilitation of Soldiers and for all teachers
JULY 8 TO AUGUST 16, 1918

Appreciation	Royal B. Farnum
Basketry	Anna J. Lamphier
Book Binding	Nancy Beyer
Blackboard Drawing	Royal B. Farnum
Ceramic Decoration	Mrs. Vance Phillips
Chair Seating	Frank P. Lane
Color Theory	Mrs. Vance Phillips
Costume Design	Amy P. Morse
Decorative Needlework	Amy P. Morse
Grade & Rural Handwork	Anna J. Lamphier
Jewelry & Copper Work	Eugene Manchester
Lace Making	Bessie E. Merrill
Leather Work	May Byerly
Lettering	Louis H. Walden
Modeling	Ruth Sherwood
Printing	Louis H. Walden
Public School Art	Lucy S. Ward
Photography	Louis H. Walden
Weaving	Frank P. Lane
Wood Working	Frank P. Lane

ROYAL B. FARNUM, Director
Send to
THE CHAUTAUQUA INSTITUTION
Chautauqua, New York
for an Illustrated Circular of Information

COMMERCIAL ART PROBLEMS can be made interesting and of community interest even in the grammar grades. The pupils of the fifth grades of the Palo Alto, California, schools have under the enthusiastic direction of Stella S. McKee made window cards and advertisements with lettering as well executed as the usual high school work. A group of gift cards displayed in one of the art shop windows was as artistic as much of the professional work surrounding them.

HIGH SCHOOL ART IN NEW YORK MUSEUMS. An unusual compliment has been paid to the Art Department of the High Schools by an invitation to exhibit their applied art work in the galleries of the American Museum of Natural History and the Brooklyn Museum. The American Museum of Natural History has recently installed the exhibition of the high schools of Manhattan and Bronx in Forestry Hall on the ground floor of the building. Many large cases exhibit the work of the several schools to advantage. Most of this comes from the girls' classes and includes embroidered and appliqued designs in great variety. The Brooklyn Museum on Eastern Parkway has extended the use of the Main Gallery in the entrance hall. Dr. Haney, Director of Art in High Schools, announces that the work shown is to remain on exhibition in the two museums until the morning of May 4th. It will then be taken down and a few days later a joint exhibition of the choicest examples from all the contributing schools will be shown in the gallery of the Art Alliance of America. The Alliance has offered prizes aggregating $100 to the high schools which can shown the best examples of Applied Art entirely designed and made by the students.

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MODERN HISTORY · MODERN LITERATURE
Faculty of Ten
SPECIAL CRAFT CLASSES
Address, IRENE WEIR, B. F. A. Director, Care of ART ALLIANCE OF AMERICA, 10 EAST 47TH STREET, NEW YORK CITY

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VOL. XVII., NO. 1 PRICE 25 CENTS

THE SCHOOL-ARTS MAGAZINE

ine Art

with Beauty

Good Ideas from Everywhere

SEPTEMBER, 1917

See Important Announcement on Inside Front Cover

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Announcement

THE SCHOOL ARTS MAGAZINE begins its seventeenth year with this September number, back in the home of its youth. THE DAVIS PRESS, INC., of Worcester, Massachusetts, published the magazine for the first ten years of its life, selling it to Boston interests in August, 1910. We have been the printers of the magazine for practically its entire life. On June first we again acquired all rights by purchase and will continue its publication with a strong effort to make it even more helpful than formerly to supervisors and teachers.

¶ ANNA L. COBB, of the Normal Department of the Cleveland School of Art, will be the new editor. Miss Cobb's training fits her unusually well to know what is most valuable and newest in the field of Industrial Art.

¶ It will be a source of pleasure to all to know that HENRY TURNER BAILEY will continue with the magazine as one of the Contributing Editors.

¶ This happy combination, together with the other talented Contributing Editors — FLORENCE E. ELLIS, ROYAL B. FARNUM, PEDRO J. LEMOS, and ELLSWORTH WOODWARD, makes the future of THE SCHOOL ARTS MAGAZINE look bright indeed.

¶ Please notice that subscriptions, book orders, etc., should now be sent to THE DAVIS PRESS, 25 Foster Street, Worcester, Mass., where they will receive prompt and painstaking attention.

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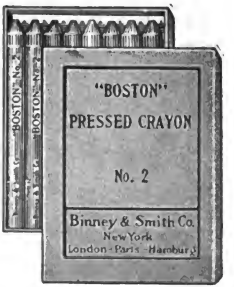

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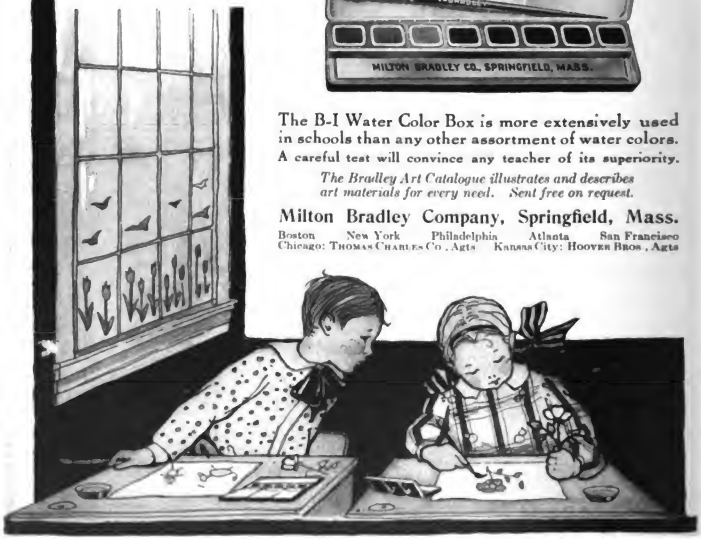

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THIS is a time when everyone wants to do his bit. You can help the publishers give you the kind of SCHOOL ARTS MAGAZINE you desire by answering the questions on this page and sending it to THE SCHOOL ARTS MAGAZINE, 25 Foster Street, Worcester, Mass. It will help you and help us, too.

WON'T YOU DO IT?

1. Upon what subjects would you like to have articles written for the SCHOOL ARTS MAGAZINE?

2. Who would you like to have write these articles?

3. What kind of articles are most helpful to you personally?

4. What new department would you like to see incorporated in THE SCHOOL ARTS MAGAZINE?

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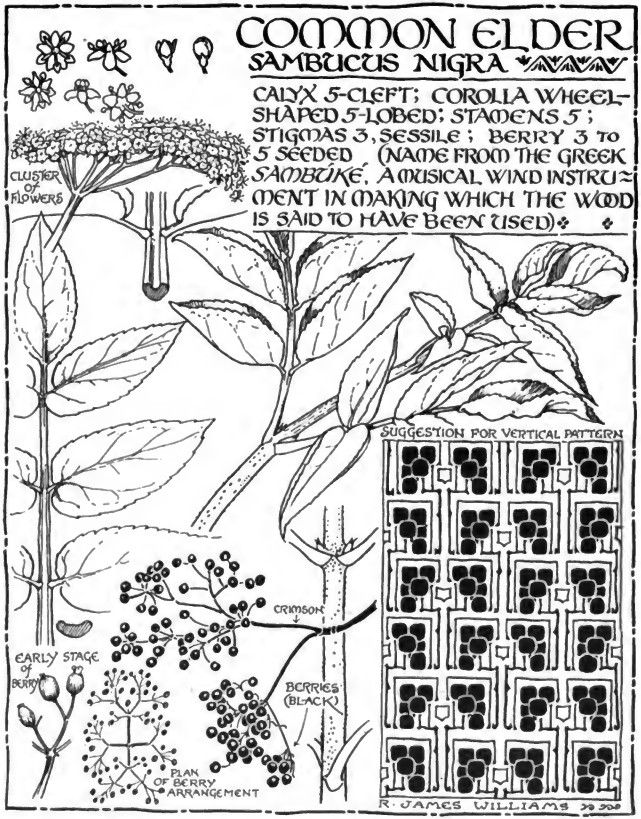

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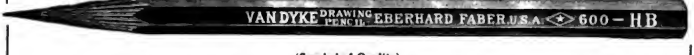

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English Industries of the Middle Ages	Salzmann	2 10
Industrial Primary Reader	Grubb & Taylor	35
Place of Industries in Elementary Education	Dopp	1 10
Shelter and Clothing	Kuine & Cooley	1 10
INDUSTRIAL EDUCATION		
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INVENTIONS		
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LANDSCAPE PAINTING		
Art of Landscape Painting in Oil Color	East	2 20
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LEATHER WORK		
Designs in Leather	Ried	60
Leather Work	Mickel	80
LETTERING		
Alphabets	Strange	1 60
Alphabets, Old and New	Day	2 10
Easy Lettering	Cromwell	55
Elementary Lettering Chart	Stone and Seldis	50
Essentials of Lettering	Meiklejohn & French	1 10
Lettering	Stevens	2 15
Lettering and Writing	Smith	1 65
Letters and Letter Construction	Tresise	2 10
Letters and Lettering	Brown	2 10
Manuscript and Inscription Letters	Johnston	1 50
Monograms and Ciphers	Turbayne	1 65
Writing, Illuminating and Lettering	Johnston	2 15
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Agricultural Drawing	French & Ives	1 35
Applied Mechanical Drawing	Mathewson	1 10
Drafting Instruments and How to Use Them	Windoes	85
Effective Methods in Mechanical Drawing	Evans	55
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Engineering Drawing	French	2 10
Essentials of Gearing, The	Anthony	1 60
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Machine Drawing	Mathewson	65
Machine Drawing	Anthony	1 60
Mechanical Drawing	Cross	1 10
Mechanical Drawing for Trade Schools	Leeds	1 35
Notes for Mechanical Drawing	Mathewson	1 35
Perspective Sketching from Working Drawings	Mathewson	1 10
Principles of Parallel Projecting Line	Adler	1 10
Problems in Mechanical Drawing	Bennett	1 10
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Shop Problems in Mathematics	Moore	1 10
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Supplementary Notes for Mechanical Drawing	Mathewson	45

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Educational Metalcraft	Davidson	1 50
Forge Shop Practice	Littlefield	1 05
Forge Work	Ilgen	85
Metal Work and Etching	Adams	55
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NATURE DRAWING

Artistic Anatomy of Trees	Cole	1 90
Decorative Plant and Flower Studies	Foord	12 00
Floral Elements	Scribner	30
Handbook of Plant Form	Clark	2 70
Nature Drawing	Bailey	1 60
Nature's Aid to Design	Bunce and Owen	2 15
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College Annual Pony		1 10
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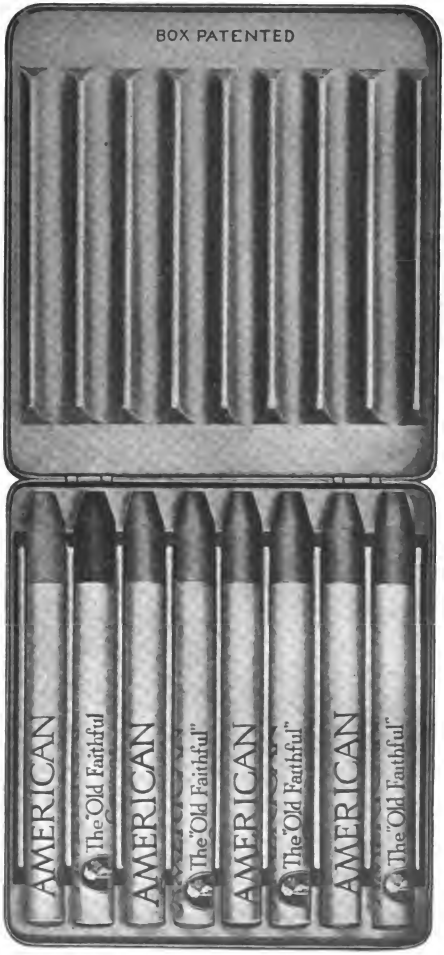

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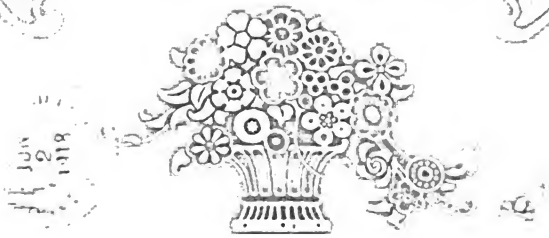

A Museum of Art and the Children

Educational Value of Printing

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JUNE, 1918

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8 First Prizes —Each a $50.00 Liberty Bond
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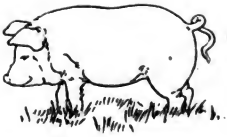

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From Volume I to Volume XI inclusive

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Little Betty Blue
Lost her holiday shoe.
What will poor Betty do?
Why, give her another
To match the other,
And then she will walk in two.

Mother Goose
Coloring Cards

By Rachel Weston

THESE Cards have been printed to meet the demand for a coloring card adapted to the use of any medium. The sketches are in line. Portions for coloring are confined within definite areas.

These outlines printed on specially selected stock enable the colorist to get pure tones and brilliant effects, and to produce harmonies of color. Consequently, the work of the inexperienced amateur becomes very satisfactory, and that of the expert unusually beautiful.

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By Rachel Weston

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By Florence Pretz Smalley

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Blackboard Drawing Cards

By Henry Turner Bailey
Assisted by Fred Hamilton Daniels

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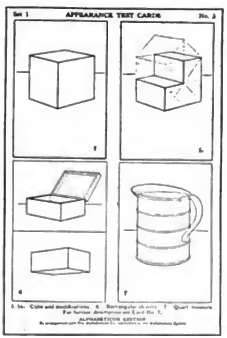

By Henry Turner Bailey
Assisted by Harold Haven Brown

THESE Cards are designed to show the effects of perspective appearance. They deal with twelve fundamental problems, ranging from a group of spheres of uniform size, to such complicated objects as books and chairs.

The cards are of white tough stock 7 x 10 in., printed in black. They are 6 in number, arranged for the Alphabeticon system, as follows:

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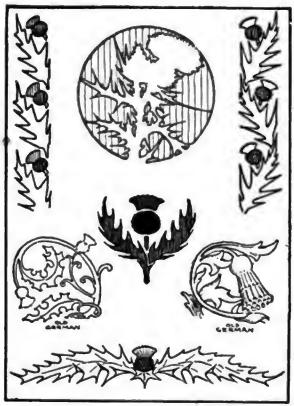

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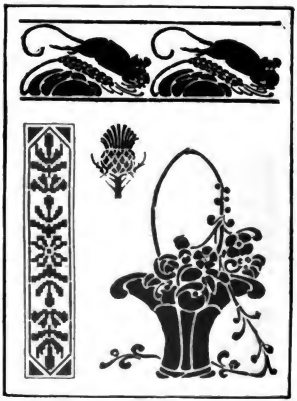

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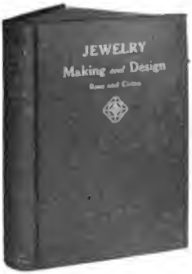

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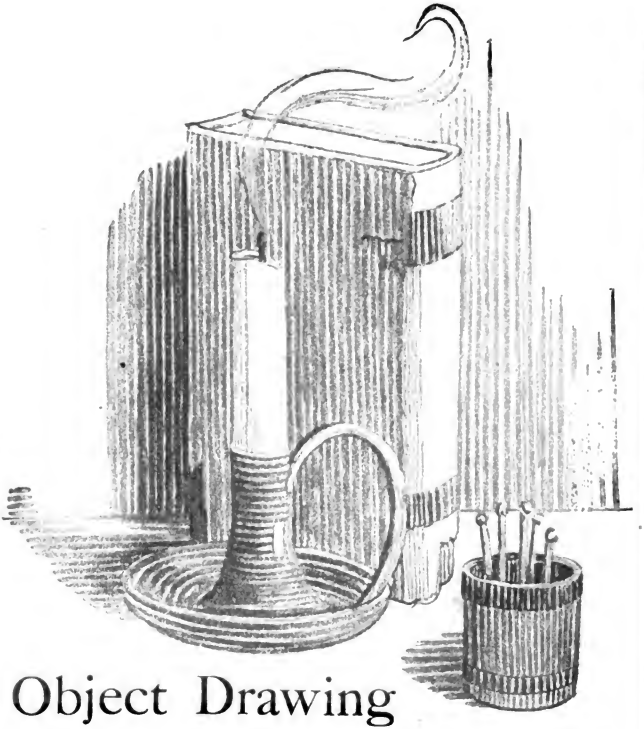

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